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P. VERGILI MARONIS

BUCOLICA

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P. VERGILI MARONIS
BUCOLICA

EDITED WITH INTRODUCTION AND ENGLISH NOTES

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PREFATORY NOTE.

THIS Edition, being prepared for the use of those Students who are not far advanced in Latin, does not aim at doing more than supplying in a small compass such help to the thorough knowledge of this book as it is probable would be most useful to them. It is not intended to supply the place of a dictionary: for all students possess one, and derive much benefit from its careful use, both in becoming acquainted with the *history of meanings* of words, and also in the exercise of that judgment which is required to select the right meaning. On the other hand historical and mythical allusions are explained in the notes, as many students might find it difficult to make them out otherwise. Great care also has been taken to notice all the grammatical usages which might offer any difficulty, and to classify them clearly, and to enable the learner, by means of an Index, to compare similar usages and distinguish those that are different. Attention has been given, too, to Vergil's licences and peculiarities of expression, which help him so much in producing rhetorical and poetical effects. Further, in several of the harder passages and phrases, an attempt has been made to help the student in translation: for while few ancient writers are so difficult as Vergil to translate at all adequately, it is at the same time of the utmost importance, both to the literary appreciation of his poetry, and the advantage to be derived from reading it, that great pains should be given to translation and a high standard aimed at.

With the text there has not been much to do. Such differences as there are in the different copies, and they are not very many (apart from obvious and easily corrected errors), are mostly unimportant: where the reading is really difficult to decide I have given reasons for the one preferred.

The following books have been used in the preparation of this little edition; to whose help my acknowledgments are due;—

Conington's Vergil, last ed.
Ribbeck's Vergil, 1859.
Heyne's Vergil, 1821.
Forbiger's Vergil, 1852.
Wagner's smaller edition, 1861.
Kennedy's School Vergil, 1876.
„ Text, Pitt Press, 1876.
Papillon's Vergil, Oxford, 1882.
Ladewig's Bucolics and Georgics, 1883.

For the matter of the Introduction and some of the notes I owe much to Conington's Preface, to Prof. Sellar's most interesting work on Vergil, and Simcox's Latin Literature.

I have used, and occasionally quoted, two translations of these books: one by Lee and Lonsdale, a useful and careful prose translation; and one by Conington.

The following abbreviations are used in the notes:

C. Conington,	L. Ladewig,
W. Wagner,	P. Papillon,
F. Forbiger,	K. Kennedy,
Rib. Ribbeck,	H. Heyne,

(LL) Lee and Lonsdale's translation.

INTRODUCTION.

FOR the sake of clearness it has been thought better to divide what little there is to say by way of introduction into the following heads :—

1. The form of the poem.
2. Dates of the Eclogues.
3. The execution of the poem.
4. Outline of Vergil's life.

At the end is an appendix giving the main parallels from Theocritus, and a full index to the notes, (1) General and Grammatical, (2) of Style, (3) of Proper names, to enable the book to be used for purposes of ready reference.

1. *The form of the poem.*

The Eclogues of Vergil are a peculiar form of composition, and a word of explanation is required to enable us to understand what the poet was aiming at.

No doubt there were among all the more gifted races living in southern climates such things as primitive pastoral poets and poetry. That shepherds should sing at their work in the fine days and nights of the Levant was natural; and even before such very early inventions as the lyre and flute there were no doubt pastoral songs. In the description of the shield of Achilles, Iliad 18. 570, one of the pictures is that of a boy who in a vineyard 'played sweetly on a clear harp, and sang to it the song of fair Linus.' This statement seems to point to early popular pastoral songs; and we also have records of laments for Daphnis and Adonis dating back to early times. Anyhow these poems, if they existed, are entirely lost; and the first certain pastoral poet was the Sicilian Theocritus, who lived at the court of Ptolemy Philadelphus at Alexandria, and Hiero II. at Syracuse, during the first half of the third century B.C. The subjects are very various, including mythical tales like the death of Hylas, or the fights of Castor and Pollux; but the characteristic poems are

those which describe Sicilian shepherd life; the sports and songs of the shepherds; their loves and jealousies and quarrels; the local superstitions; local tales like that of Galatea and Cyclops. These subjects, with lovely touches of Sicilian scenery, and written in a soft and luxurious yet easy rhythm, make up the new genus of poetry called Bucolic or Pastoral, or sometimes known by its Theocritean name of the Idyll.

The poetry of Theocritus is half art and half nature. On the one hand it is the product of a literary epoch and a luxurious age; it is a kind of reaction from city and court life in favour of simplicity, open air, and rest. It is not the spontaneous singing of shepherds from delight in the song; it is rather the trained and cultivated court poet who refreshes himself and finds a new delight for his readers by painting in the most mellifluous verse the sayings and doings—or rather the singings and laziness—of the Sicilian shepherds. On the other hand, the shepherds that he paints are real; they are there with their sheep, their flutes, their proverbs, their rude quarrels and ruder jests. There is plenty of gaiety and life and natural beauty, but the country is no ideal home of innocence; still less is there any learned allegory, or any masquerading of cultivated persons in the guise of rustics.

But the form of Bucolic poetry once established, it lent itself—like epic and didactic poetry—to imitation in later literary ages, by poets who were attracted to the pastoral surrounding as a convenient setting for their ideas; but who were as far as possible from wanting to describe any real pastoral life. It became a convention of poetic art. It was understood, when the poet began to talk of shepherds, that no real shepherds were to be thought of; but the pastoral foreground was a pleasant and familiar introduction to what the poet wanted to say. It might be a nature description; it might be a lament for a dead friend; it might be a love story; it might be some personal allusion under the recognised disguise of shepherd names and pastoral incidents. This fashion, with all its drawbacks, has produced in our language some of the most beautiful poems we have, witness Lycidas, Adonais, and Thyrsis; and of this fashion Vergil set the example.

Vergil was steeped from boyhood in Greek; and that he should begin his poetic career by imitation of Greek models was both natural and indeed inevitable. It was also particularly natural that he should be attracted first to Theocritus. The Idylls were short poems, fit for a first flight. The imitation allowed considerable range of subject; and this range he extended. Moreover Theocritus at his best is extremely beautiful, with just the sort of dreamy and luscious beauty most attractive to youth; and to a youth of Vergil's delicate ear and exquisite taste irresistibly tempting to imitate. Lastly it was an untried field. How he carried out this original literary venture we shall see below: but it is first necessary to discuss the order in which the Eclogues were written.

2. *Dates of the Eclogues.*

There is a good deal of uncertainty about the dates of several of these poems; but without attempting to fix the dates exactly of all, we can group them pretty confidently in an approximate chronological order.

Eclogues 2, 3, and 5 clearly belong together; they are all early work, and close Theocritean imitations; and the second and third are mentioned in the fifth, lines 86—87, in a way which suggests that these two were the only ones then written when the fifth was being composed. The lament for Daphnis in this last poem, and particularly the passage which speaks of the deification of the shepherd, lines 56—64, and the coupling of Daphnis with the altars of Apollo, line 66, has with great probability been supposed to refer to Julius Caesar; and it has been conjectured moreover that it was written for the sacred birthday of Julius Caesar held on the 4th July, B.C. 42, when the name of the month Quintilis was changed first to Julius. This falls in with internal probability; and we may provisionally fix 42 as the date by which this group was finished.

The second group consists of Ecl. 1 and 9, which concern the question of the farm at Andes. After the battle of Philippi in B.C. 42, in which the Emperor Augustus, then called Octavianus, had defeated the party of Brutus and Cassius, the murderers of

his great uncle Julius Caesar, the army came back, and the promises which had been made to them of lands in Italy had to be fulfilled. The Emperor assigned certain of the lands in the neighbourhood of the town of Cremona ; amongst which was the farm of Vergil at the village of Andes, near Mantua—*Nimium vicina Cremonae*, as he calls it. Vergil however had a powerful friend in Asinius Polio, a faithful adherent of Julius Caesar and afterwards of Augustus. This man, with Alfenus Varus, also a friend, related to have assisted Polio in his task of distributing the lands, and the brilliant but unfortunate Cornelius Gallus—a poet, a soldier, an intimate of Augustus and Maecenas, and now colleague of Polio and Varus—pleaded with the Emperor for Vergil. The intercession was successful, and the farm was restored.

If this explanation, which is so far undoubted, contains all the facts, then the *ninth* Eclogue, expressing as it does the complaint of the dispossessed Vergil, is the earlier, and the *first*, which contains his gratitude, is the later of the two. Servius however in his commentary tells us, and some people have found reason in the language of Eclogue ix. 11—14 to suppose, that there were two stages to the proceeding ; that the poet was dispossessed ; then applied to the Emperor, successfully ; that the soldier in possession refused to give up the farm, and was violent, even to the peril of Vergil's life ; that then the poet applied again and the recalcitrant occupier was ejected. Those who take this view make the first Eclogue refer to the earlier restoration, and the ninth to the second stage when the soldier refused to go. But though of this complex situation there is not sufficient evidence, the wording of the ninth Eclogue does suggest a hitch[1]. In either case the two belong to the same

[1] Menalcas complains he has lost his farm. Lycidas replies, 'I thought you had saved it by your poems.' Menalcas replies '*It was so reported:* but songs against armed soldiers are no more use than doves against eagles.' The most likely interpretation is that Vergil had hoped by his influence to escape being dispossessed, but that his friends could not prevent that: that he then wrote the 'disappointed' Eclogue 9: that Polio, Varus and Gallus advised him (and probably helped him)

period, with not long between them. We shall not be far wrong in referring them both to the year 41, perhaps to the first half of it.

The fourth in the matter of date is certain; it was written in B.C. 40, the year of Polio's consulship.

The eighth Eclogue is, like the fourth, in honour of Polio, and refers expressly (lines 6, 7) to his successful expedition against the Illyrian tribe called the Parthini; this fixes the date to be approximately the year 39 in which Polio won his victory.

The sixth Eclogue is addressed to Varus, no doubt the same friend who had been one of the successful pleaders to the Emperor for the restoration of Vergil's property; he has been spoken of above as Alfenus Varus, though even his name is not certain. There is no mention of any events to give the poem a date; and we are obliged to have recourse to conjecture. Vergil has in this poem dropped for the occasion the task of imitating Theocritus. It is an Idyll in form; but the interest of it lies in the references to mythology and philosophy in the song of Silenus. The poem is altogether a new departure; and in the lines that follow 31 there is a very strong reflection of the style of Lucretius. Varus is supposed to have been one of the commissioners (as we noted above) along with Polio, to distribute the lands to the soldiers after Philippi; and to have succeeded Polio in the administration of Lombardy when Polio was removed. It is not improbable that it was about this time—i.e., about 41 or early in 40—that this Eclogue was written.

There is nothing to help us to date the seventh Eclogue except the style. This is purely Theocritean; and may be placed with probability among the earlier work, perhaps between the first and the second group. It will probably be later than Ecl. 5, as we may guess that if it had been then written, it would have been mentioned, along with the two earliest, in lines 86—87 of the fifth.

The tenth is expressly stated to be the last, in the opening

to apply to Augustus; that he applied and was successful: and that he then wrote (a few months later) the 'grateful' Eclogue 1. It would be natural to place this first in the collection.

line. The whole must have been published some time before the first book of Horace's Satires, where Vergil is spoken of as the recognised representative of rustic poetry, Sat. i. 10, 45. This book of Satires is dated 35 B.C., and we may therefore accept the ordinary date given for the appearance of the Eclogues as about 37.

The following table will then give the dates of the Eclogues with a fair approximation to the truth ;—

Eclogues	2, 3, 5	B.C. 42.
„	7	42, end.
„	1, 9	41, early.
„	6	41, end, or 40.
„	4	40.
„	8	39.
„	10	37.

It is possible that the last Eclogue may have been an afterthought, or even, as some think, an addition to the rest when they were issued again in a second edition. If this is so, then the composition of the poems as a whole, excluding Eclogue 10, will be confined within the four years from 42 B.C. to 39.

The reason for some such supposition, as more fully is explained below, is that the address to Polio in Eclogue viii. 12, 'Accipe iussis carmina coepta tuis,' reads so like the words of a poet sending a collection of poems to his patron, that we can hardly resist the conclusion that the Eclogue in which they occur was meant to be, or actually was, the last one of the book.

3. *The execution of the Poem.*

We are now in a position to consider the execution of the Eclogues regarded as a work of art ; for the arrangement of the pieces in some sort of chronological order is a great help towards understanding the growth of the poet's mind and the development of his art.

The first four, that is, the second, third, fifth, and seventh, belong to the class of purely Theocritean imitations. They are not in any sense translations, though plenty of phrases, and even whole lines, are given almost verbatim ; the young poet takes

hints from one Idyll after another; and there are all manner of adaptations and modifications and free handlings of the original. Both the differences and the close resemblances are accounted for when we remember that what he wanted was to be the Latin Theocritus: that while he did not wish merely to translate, it is his express object to give us the atmosphere of the Greek poet whom he imitates. Let us take the first group in order. In the second Eclogue there is absolutely nothing but Greek imitation; no allusion, no allegory, no reference to current events. However the mere transference of the Greek original into easy and mellifluous Latin verse was at the time when the young poet wrote no small achievement. And even here we observe the delicate ear, the suggestive fancy, and, above all, the genuine love of the country, which is so marked a feature of the Georgics, and which pierces through the artificial atmosphere of these early poems, in such lines as

> o tantum libeat mecum tibi sordida rura
> atque humiles habitare casas, et figere cervos...

or again the beautiful lines 45—50, which describe the nymphs plucking and weaving the flowers; or most of all

> ....Pallas quas condidit arces
> ipsa colat; *nobis placeant ante omnia silvae.*

The third Eclogue is in the main part of it quite as complete a Theocritean imitation as the second; but towards the end the poet weaves into the singing match of the supposed Greek shepherds a reference to Polio, and his literary quarrels with Bavius and Maevius. This incongruous allusion comes in with the most crude and grotesque effect; but it may be noticed as the first somewhat unsuccessful attempt at what afterwards became such a favourite ground for young poets—namely the conversion of the pastoral poem into an artificial vehicle for reference to current events and contemporary persons. Again in the fifth Eclogue we have the same characters to notice in the poetry; there are touches shewing the real lover of nature, but the poems are for the most part experiments in versifying Greek models. And if we are right in supposing that

Julius Caesar is lamented under the name of Daphnis, the unreality of youthful poetry may be said to be here at its height. Nobody in the world could be less like a beautiful young shepherd, lately dead, and lamented during their summer siesta by his youthful comrades, than Julius Caesar: and nothing could be less like the genuine horrors of the year 42—the year of Philippi—than the mock troubles of the Sicilian shepherd-songs.

In the seventh Eclogue, which, as we have seen above, must be classed with these early poems, we have again for the most part a cento of passages from Theocritus, either imitated or (sometimes) translated; but we may note, besides the touch of the true rustic poet in such lines as

> muscosi fontes et somno mollior herba
> et quae vos rara viridis tegit arbutus umbra
> solstitium pecori defendite...,

also the admixture of genuine Lombard scenery in the description of his home:—

> huc ipsi potum venient per prata iuvenci;
> hic virides tenera praetexit arundine ripas
> Mincius......

All through these early Eclogues we have, in spite of incongruities and crudities of taste, an ease and melody of versification, and an occasional touch of real poetic description, enough to show that Vergil was not a mere imitator.

The second group consists of those two that refer to the poet's farm and the difficulties (sufficiently explained above) connected with the confiscation and restitution of the land.

In this group, though the form of the Greek pastoral is still of course the main thing, and even in the details there is much direct imitation, we note this change, that the poet is now using the eclogue chiefly for allegorical purposes; what he wishes to convey is his doubts, his fears, and his gratitude, concerning the fate of his farm; and moreover he feels himself at liberty to drop the allegorical tone, and digress still further from the eclogue proper, whenever it happens to be convenient, so as to mention

by name the persons and the places he is thinking of. Thus, for example, in the first Eclogue, the supposed Sicilian shepherds speak of a visit to Rome; while in the ninth they talk freely of *Varus*, *Mantua*, *Cremona*, the Roman poets *Varius*, *Cinna*, and *Anser*, and the phenomenon of Caesar's star.

But though there are from a literary point of view these incongruities, there are at the same time more touches of reality than before. The rustic descriptions are less Sicilian and more truly Lombard; e.g. i. 14, 48, and specially the exact picture of the poet's home[1] given in the beautiful lines of Ecl. 9,

> certe equidem audieram, qua se subducere colles
> incipiunt, mollique iugum demittere clivo,
> usque ad aquam et veteres iam fracta cacumina fagos...

We may note also the lines of almost pathetic clinging and affection for the home of his infancy,—a pathos so characteristic of the poet,—which we find in i. 68—78; ix. 2, 19.

The sixth Eclogue, which, as we have seen above, probably belongs to the same period, is the first which deserts Theocritus; it is an experiment in a new field. I do not mean that there is no echo of the Greek pastoral; for in the half-playful description of the finding of Silenus drunk there are reminiscences. But the main part of the poem is the song of Silenus itself; and this is very noticeable as the first imitation of Lucretius. Vergil must have been familiar with the great poem of Lucretius for the last fifteen years or more, i.e. ever since it was published in B.C. 54. But it is quite natural that he should have preferred the much more easy task of imitating Theocritus as his first attempt in poetry. In the sixth Eclogue we have not merely a striking passage of a Lucretian character in his description of the creation, lines 30—40, but also in the rest of the song, which is less distinctively Lucretian, or not Lucretian at all, there is a marked increase in the variety, the stateliness, and the force of the versification.

There remain the 4th, 8th, and 10th, which had better be considered separately.

[1] See notes on the passage.

The fourth Eclogue is of a wholly different character to the rest; it is a 'higher strain' as the poet himself professes.

It is a kind of rapturous vision of the new golden age that is coming, an age which is to be inaugurated by the new-born child who is to grow up to be 'the glory of his time.' The poem has suffered by the ridiculous—and if it were not sincere, I might have said blasphemous—notion, which has prevailed almost throughout all the ages of Christianity, that the fourth Eclogue contained an inspired Messianic prophecy. It is explicable enough that the prophecy of the new golden age, connected with the birth of a child, appearing so soon before the Christian era, should have struck the minds of superstitious Fathers of the Church—especially when neither the dates nor the circumstances of the poem were very closely looked into. But we may confidently say that at the best it is not more than a coincidence. There was no doubt a feeling at the time when Vergil wrote, and for the whole of his lifetime, that a new and better age was beginning under the auspices of Augustus. But to confound this, or even to connect it, with the Messianic expectation of the Jews, is to attempt to explain a phenomenon which is perfectly simple and natural—namely the Roman expectation that after the hundred years of civil war, the peace of Augustus was to open a new and a happier era for the Roman Empire, or in other words for the known world,—by the groundless and improbable assumption that it was a mysterious reflex of the Jewish hope of a Deliverer.

If the theory adopted in the introduction to the fourth Eclogue be the true one, that the poem was addressed to Polio, and concerned the birth of Polio's son which took place in the year 42 when the father of the child happened to be the consul—then it is quite possible that, mixed with a genuine buoyancy and hope of the age that was to be under Augustus, there may also be a touch of half-playful extravagance in the expression of these sanguine expectations. It does not at all diminish the beauty of this striking poem, that along with the sincere rapture of confident hope wherewith not Vergil only, but all the chief Romans, and as far as we can judge the greater part of

the people too, looked forward to the coming age of peace and progress, Vergil should have coupled the name of the son of his friend and protector Polio, and so combined the national hopes with the personal feelings and joyful anticipations of the consul who was now expecting to be a father. The main difficulty in taking these glowing lines as applied to the son of a minister, and not of Augustus, is the extraordinary destiny which the poet sketches for the infant. But if we regard them as the half-playful though wholly affectionate prophecies of the grateful youth, who owed to Polio his escape from poverty and his introduction to the high society in which he henceforth moved, the difficulty is overcome. The annals of literature will supply many examples of poems addressed to patrons in which the expression is none the less sincere at bottom because it admits certain licensed and traditional exaggerations.

On the beauty of the poem as a work of art it is needless to dwell. We feel when we read such lines as the description of the golden age, or the outburst at the end,

> o mihi tum longae maneat pars ultima vitae, &c.

that we have risen out of the region of the prettinesses of the earlier Eclogues into something of the largeness of manner and sustained dignity of expression—always combined with a great beauty and variety of melody—which distinguishes Vergil's later work.

In the eighth Eclogue Vergil returns to his Theocritean studies again. But here also, though in form he is very closely imitating two of the Idylls of Theocritus, and trying the new experiment, after his model, of songs accompanied with a refrain, yet there is a perfectly free handling of his original, and a great deal of variation in detail. Nothing can show the rapidly developing genius of the poet so strikingly as a comparison of the five most beautiful lines in the Eclogue with the passage by which they are suggested in the Greek. The lines are as follows:

> saepibus in nostris parvam te roscida mala—
> dux ego vester eram—vidi cum matre legentem.

alter ab undecimo tum me iam acceperat annus;
iam fragiles poteram ab terra contingere ramos.
ut vidi, ut perii, ut me malus abstulit error!

These lines have been selected by two such different critics as Voltaire and Macaulay as the finest lines in all the poet's works; Macaulay even says in all Latin literature. Even if we do not take too literally these impulsive judgments, we shall all feel the exquisite delicacy and beauty of the poetry. And our attention should be particularly drawn to the differences between Vergil's lines and the Theocritean verses which he is imitating. The 'apples and the hedges' are touches of purely Latin and Lombard scenery; and the whole notion of the two lovers being at their first meeting *children* is Vergil's own. And yet these are the touches which give the lines their note of sweet simplicity and pathos that makes them so strangely lovely.

The Eclogue is prefaced by a formal dedication to Polio after his victory over the Parthini. We have pointed out above, in speaking of the dates, that this almost reads as if the poet had at one time intended to make the 8th Eclogue the concluding piece of the collection.

If this is so, the 10th Eclogue must have been added as an afterthought or, as Mr Sellar suggests, it may even have been a special addition to a second edition of the Eclogues. Of this there is of course no proof; but it may very well have been so. In any case it closes the collection.

The contrast between the poetic situation and the actual one is here most ludicrous. In the poem—which is in form again completely Theocritean—we have the shepherd Gallus on a rock in Arcadia bewailed by the rivers and tamarisks because he was dying before his time for love of Lycoris. In reality Gallus was a rising soldier, high at present in the favour of Augustus, engaged in the defence of the coasts of Italy, whose love affair with Cytheris—the original of Lycoris—probably occupied very little of his real interests. But for all that, though the incongruity is crude enough, there are also here lines, which for pure poetic beauty must rank higher than anything else in the Eclogues. In passages like the following:—

certum est in silvis, inter spelaea ferarum,
malle pati, tenerisque meos incidere amores
arboribus; crescent illae, crescetis amores...

or again:—

ecquis erit modus? inquit; amor non talia curat...

and again:—

...o mihi tum quam molliter ossa quiescant,
vestra meos olim si fistula dicat amores...

and lastly:—

Gallo, cuius amor tantum mihi crescit in horas
quantum vere novo viridis se subicit alnus...

in these and other lines of this Eclogue we have the grace and melody of the earlier poems, combined with the refined feeling, and the deeper undertone of pathos and insight, which are perhaps among the highest and most characteristic marks of the poet's genius in his mature work.

Horace writing in 35 B.C. says that the 'muses delighting in the country have granted to Vergil *molle atque facetum ingenium*.' This criticism deserves a word of notice, as it was passed on Vergil when he was known by the Eclogues only, and by a critic who not only had generally a peculiar fineness and justness of taste, but even when speaking of his friends invariably weighed his words. The words themselves are a little difficult to render exactly: but *molle* seems to describe the 'smooth melodiousness' and *facetum* the 'refined brightness or gaiety' which Horace felt to be the most striking merits of style in the Eclogues. Both points are undoubtedly true: but though Vergil retained to the end that delicate ear and subtle sense of language which lay at the root of these qualities, no critic who knew the Aeneid or even the Georgics would think of describing him by Horace's epithets. The sustained dignity of style, the purity and restrained fervour, the refined seriousness, the tenderness and pathos, the sympathy and insight into life, the profound love of beauty and of nature,—in a word the mixed subtlety and elevation of his poetry—these are the points that we should bring to the front in any judgment of Vergil's work as a whole. And of these, by the light of his subsequent and

greater poems, we can trace in the Eclogues the germs. Horace of course had only the Eclogues before him: he could see what Vergil was, not what he was to be.

4. *Outline of Vergil's life.*

P. Vergilius Maro was born 15 Oct., B.C. 70, near Mantua, a town on the Mincio in North Italy, then called Cisalpine Gaul. He had not good health, and after being educated at Cremona and Mediolanum (*Milan*), and studying Greek and philosophy elsewhere, he came back to live (probably) on his father's farm, until about B.C. 42. In that year Octavianus, afterwards the Emperor Augustus, had defeated at Philippi Brutus and Cassius, the murderers of Julius Caesar; and gave lands to his victorious soldiers in various parts of Italy, amongst other assignments being Vergil's farm. The poet's first acquaintance with Augustus was due to this event; for he applied to him at Rome for the restitution of his property, and was successful. He became the friend of the rich art-patron Maecenas, the poet Horace, and the brilliant circle of literary men who were collected at the court of Augustus. The works of Vergil are not voluminous. The *Eclogues* are Idylls in imitation of the Greek poet Theocritus, and were written sometime before he was 33. The *Georgics*, an agricultural poem in four books, of which the form was more or less suggested by Hesiod, he wrote in the next few years, finishing them sometime about his 40th year. The *Aeneid*, his great work, he appears to have begun about B.C. 27, when he was 43 years of age, at the wish of Augustus. A few years later, finding his health failing, he tried travelling; and in the spring of 19 he was at Athens. The summer he spent with Augustus abroad, but died a few days after reaching Brundusium on his return. The day of his death was Sept. 22, and he was not quite 51. He was buried at Naples, where his tomb is still shewn, though the authenticity of it is at least doubtful.

His character seems to have been most simple, pure, and loveable; and his poetic fame was well established even before his death.

P. VERGILI MARONIS

BUCOLICA

ECLOGA I.

MELIBOEUS. TITYRUS.

M. TITYRE, tu patulae recubans sub tegmine fagi
Silvestrem tenui musam meditaris avena;
Nos patriae fines et dulcia linquimus arva.
Nos patriam fugimus; tu, Tityre, lentus in umbra
Formosam resonare doces Amaryllida silvas.
T. O Meliboee, deus nobis haec otia fecit.
Namque erit ille mihi semper deus, illius aram
Saepe tener nostris ab ovilibus imbuet agnus.
Ille meas errare boves, ut cernis, et ipsum
Ludere quae vellem calamo permisit agresti.
M. Non equidem invideo, miror magis: undique totis
Usque adeo turbatur agris. En ipse capellas
Protenus aeger ago: hanc etiam vix, Tityre, duco.
Hic inter densas corylos modo namque gemellos
Spem gregis, a, silice in nuda connixa reliquit.
Saepe malum hoc nobis, si mens non laeva fuisset,
De caelo tactas memini praedicere quercus.
[Saepe sinistra cava praedixit ab ilice cornix.]
Sed tamen iste deus qui sit da, Tityre, nobis.
T. Urbem quam dicunt Romam, Meliboee, putavi
Stultus ego huic nostrae similem, quo saepe solemus

Pastores ovium teneros depellere fetus.
Sic canibus catulos similes, sic matribus haedos
Noram, sic parvis componere magna solebam.
Verum haec tantum alias inter caput extulit urbes,
Quantum lenta solent inter viburna cupressi.
M. Et quae tanta fuit Romam tibi causa videndi?
T. Libertas, quae sera tamen respexit inertem,
Candidior postquam tondenti barba cadebat,
Respexit tamen et longo post tempore venit,
Postquam nos Amaryllis habet, Galatea reliquit.
Namque, fatebor enim, dum me Galatea tenebat,
Nec spes libertatis erat nec cura peculi.
Quamvis multa meis exiret victima septis,
Pinguis et ingratae premeretur caseus urbi,
Non unquam gravis aere domum mihi dextra redibat.
M. Mirabar quid maesta deos, Amarylli, vocares;
Cui pendere sua patereris in arbore poma:
Tityrus hinc aberat. Ipsae te, Tityre, pinus,
Ipsi te fontes, ipsa haec arbusta vocabant.
T. Quid facerem? neque servitio me exire licebat
Nec tam praesentes alibi cognoscere divos.
Hic illum vidi iuvenem, Meliboee, quotannis
Bis senos cui nostra dies altaria fumant.
Hic mihi responsum primus dedit ille petenti:
'Pascite ut ante boves, pueri: submittite tauros.'
M. Fortunate senex, ergo tua rura manebunt,
Et tibi magna satis. Quamvis lapis omnia nudus
Limosoque palus obducat pascua iunco,
Non insueta graves tentabunt pabula fetas,
Nec mala vicini pecoris contagia laedent.
Fortunate senex, hic inter flumina nota
Et fontes sacros frigus captabis opacum.
Hinc tibi, quae semper, vicino ab limite sepes
Hyblaeis apibus florem depasta salicti
Saepe levi somnum suadebit inire susurro:
Hinc alta sub rupe canet frondator ad auras;
Nec tamen interea raucae tua cura palumbes
Nec gemere aëria cessabit turtur ab ulmo.
T. Ante leves ergo pascentur in aequore cervi,
Et freta destituent nudos in litore pisces;

Ante pererratis amborum finibus exul
Aut Ararim Parthus bibet aut Germania Tigrim,
Quam nostro illius labatur pectore vultus.
M. At nos hinc alii sitientes ibimus Afros,
Pars Scythiam et rapidum Cretae veniemus Oaxen
Et penitus toto divisos orbe Britannos.
En umquam patrios longo post tempore fines,
Pauperis et tuguri congestum cespite culmen
Post aliquot mea regna videns mirabor aristas?
Impius haec tam culta novalia miles habebit,
Barbarus has segetes: en quo discordia cives
Produxit miseros, his nos consevimus agros!
Insere nunc, Meliboee, piros: pone ordine vites.
Ite meae, felix quondam pecus, ite capellae.
Non ego vos posthac viridi proiectus in antro
Dumosa pendere procul de rupe videbo;
Carmina nulla canam; non me pascente, capellae,
Florentem cytisum et salices carpetis amaras.
T. Hic tamen hanc mecum poteras requiescere noctem
Fronde super viridi: sunt nobis mitia poma,
Castaneae molles et pressi copia lactis.
Et iam summa procul villarum culmina fumant,
Maioresque cadunt altis de montibus umbrae.

ECLOGA II.

FORMOSUM pastor Corydon ardebat Alexim,
Delicias domini; nec quid speraret habebat.
Tantum inter densas umbrosa cacumina fagos
Assidue veniebat. Ibi haec incondita solus
Montibus et silvis studio iactabat inani:
'O crudelis Alexi, nihil mea carmina curas?
Nil nostri miserere? Mori me denique coges.
Nunc etiam pecudes umbras et frigora captant;
Nunc virides etiam occultant spineta lacertos,
Thestylis et rapido fessis messoribus aestu
Allia serpullumque herbas contundit olentes.
At mecum raucis, tua dum vestigia lustro,

Sole sub ardenti resonant arbusta cicadis.
Nonne fuit satius, tristes Amaryllidis iras
Atque superba pati fastidia? nonne Menalcan,
Quamvis ille niger, quamvis tu candidus esses?
O formose puer, nimium ne crede colori;
Alba ligustra cadunt, vaccinia nigra leguntur.
Despectus tibi sum, nec qui sim quaeris, Alexi,
Quam dives pecoris, nivei quam lactis abundans:
Mille meae Siculis errant in montibus agnae;
Lac mihi non aestate novum, non frigore defit.
Canto, quae solitus, si quando armenta vocabat,
Amphion Dircaeus in Actaeo Aracyntho.
Nec sum adeo informis: nuper me in litore vidi,
Cum placidum ventis staret mare; non ego Daphnim
Iudice te metuam, si nunquam fallit imago.
O tantum libeat mecum tibi sordida rura
Atque humiles habitare casas, et figere cervos,
Haedorumque gregem viridi compellere hibisco!
Mecum una in silvis imitabere Pana canendo.
Pan primum calamos cera coniungere plures
Instituit, Pan curat oves oviumque magistros.
Nec te paeniteat calamo trivisse labellum:
Haec eadem ut sciret, quid non faciebat Amyntas?
Est mihi disparibus septem compacta cicutis
Fistula, Damoetas dono mihi quam dedit olim
Et dixit moriens: 'Te nunc habet ista secundum:'
Dixit Damoetas, invidit stultus Amyntas.
Praeterea duo nec tuta mihi valle reperti
Capreoli, sparsis etiam nunc pellibus albo;
Bina die siccant ovis ubera: quos tibi servo.
Iam pridem a me illos abducere Thestylis orat;
Et faciet, quoniam sordent tibi munera nostra.
Huc ades, o formose puer: tibi lilia plenis
Ecce ferunt Nymphae calathis; tibi candida Nais,
Pallentes violas et summa papavera carpens,
Narcissum et florem iungit bene olentis anethi;
Tum casia atque aliis intexens suavibus herbis
Mollia luteola pingit vaccinia calta.
Ipse ego cana legam tenera lanugine mala
Castaneasque nuces, mea quas Amaryllis amabat;

Addam cerea pruna: honos erit huic quoque pomo;
Et vos, o lauri, carpam et te, proxima myrte,
Sic positae quoniam suaves miscetis odores.
Rusticus es, Corydon: nec munera curat Alexis,
Nec, si muneribus certes, concedat Iollas.
Heu heu! Quid volui misero mihi? Floribus austrum
Perditus et liquidis immisi fontibus apros.
Quem fugis, a, demens? habitarunt di quoque silvas
Dardaniusque Paris. Pallas quas condidit arces
Ipsa colat: nobis placeant ante omnia silvae.
Torva leaena lupum sequitur, lupus ipse capellam,
Florentem cytisum sequitur lasciva capella,
Te Corydon, o Alexi: trahit sua quemque voluptas.
Aspice, aratra iugo referunt suspensa iuvenci,
Et sol crescentes decedens duplicat umbras:
Me tamen urit amor: quis enim modus adsit amori?
A Corydon Corydon, quae te dementia cepit?
Semiputata tibi frondosa vitis in ulmo est.
Quin tu aliquid saltem potius, quorum indiget usus,
Viminibus mollique paras detexere iunco?
Invenies alium, si te hic fastidit, Alexim.'

ECLOGA III.

MENALCAS. DAMOETAS. PALAEMON.

M. DIC mihi, Damoeta, cuium pecus? an Meliboei?
D. Non, verum Aegonis: nuper mihi tradidit Aegon.
M. Infelix o semper oves pecus! ipse Neaeram
Dum fovet ac ne me sibi praeferat illa veretur,
Hic alienus oves custos bis mulget in hora,
Et sucus pecori et lac subducitur agnis.
D. Parcius ista viris tamen obicienda memento.
* * * * *
M. Tum, credo, cum me arbustum videre Miconis
Atque mala vites incidere falce novellas.

D. Aut hic ad veteres fagos cum Daphnidis arcum
Fregisti et calamos: quae tu, perverse Menalca,
Et cum vidisti puero donata, dolebas,
Et si non aliqua nocuisses, mortuus esses.
M. Quid domini faciant, audent cum talia fures?
Non ego te vidi Damonis, pessime, caprum
Excipere insidiis, multum latrante Lycisca?
Et cum clamarem 'Quo nunc se proripit ille?
Tityre, coge pecus?' tu post carecta latebas.
D. An mihi cantando victus non redderet ille
Quem mea carminibus meruisset fistula caprum?
Si nescis, meus ille caper fuit; et mihi Damon
Ipse fatebatur; sed reddere posse negabat.
M. Cantando tu illum? aut umquam tibi fistula cera
Iuncta fuit? non tu in triviis, indocte, solebas
Stridenti miserum stipula disperdere carmen?
D. Vis ergo inter nos quid possit uterque vicissim
Experiamur? ego hanc vitulam (ne forte recuses,
Bis venit ad mulctram, binos alit ubere fetus)
Depono: tu dic, mecum quo pignore certes.
M. De grege non ausim quicquam deponere tecum:
Est mihi namque domi pater, est iniusta noverca;
Bisque die numerant ambo pecus, alter et haedos.
Verum, id quod multo tute ipse fatebere maius,
(Insanire libet quoniam tibi) pocula ponam
Fagina, caelatum divini opus Alcimedontis:
Lenta quibus torno facili super addita vitis
Diffusos hedera vestit pallente corymbos.
In medio duo signa, Conon et—quis fuit alter,
Descripsit radio totum qui gentibus orbem,
Tempora quae messor, quae curvus arator haberet?
Necdum illis labra admovi, sed condita servo.
D. Et nobis idem Alcimedon duo pocula fecit,
Et molli circum est ansas amplexus acantho,
Orpheaque in medio posuit silvasque sequentes;
Necdum illis labra admovi, sed condita servo.
Si ad vitulam spectas, nihil est quod pocula laudes.
M. Numquam hodie effugies; veniam quocumque vocaris;
Audiat haec tantum—vel qui venit ecce Palaemon.

Efficiam, posthac ne quemquam voce lacessas.
D. Quin age, si quid habes: in me mora non erit ullà,
Nec quemquam fugio, tantum, vicine Palaemon,
Sensibus haec imis (res est non parva) reponas.
P. Dicite, quandoquidem in molli consedimus herba,
Et nunc omnis ager, nunc omnis parturit arbos,
Nunc frondent silvae, nunc formosissimus annus.
Incipe, Damoeta; tu deinde sequere, Menalca.
Alternis dicetis; amant alterna Camenae.
D. Ab Iove principium Musae: Iovis omnia plena;
Ille colit terras; illi mea carmina curae.
M. Et me Phoebus amat; Phoebo sua semper apud me
Munera sunt, lauri et suave rubens hyacinthus.
D. Malo me Galatea petit, lasciva puella,
Et fugit ad salices, et se cupit ante videri.
M. At mihi sese offert ultro meus ignis Amyntas,
Notior ut iam sit canibus non Delia nostris.
D. Parta meae Veneri sunt munera: namque notavi
Ipse locum, aeriae quo congessere palumbes.
M. Quod potui, puero silvestri ex arbore lecta
Aurea mala decem misi; cras altera mittam.
D. O quotiens et quae nobis Galatea locuta est,
Partem aliquam, venti, divom referatis ad aures!
M. Quid prodest quod me ipse animo non spernis, Amynta,
Si, dum tu sectaris apros, ego retia servo?
D. Phyllida mitte mihi: meus est natalis, Iolla;
Cum faciam vitula pro frugibus, ipse venito.
M. Phyllida amo ante alias: nam me discedere flevit,
Et longum 'Formose, vale vale,' inquit, Iolla.
D. Triste lupus stabulis, maturis frugibus imbres,
Arboribus venti, nobis Amaryllidis irae.
M. Dulce satis humor, depulsis arbutus haedis,
Lenta salix feto pecori, mihi solus Amyntas.
D. Polio amat nostram, quamvis est rustica, Musam:
Pierides, vitulam lectori pascite vestro.
M. Polio et ipse facit nova carmina: pascite taurum,
Iam cornu petat et pedibus qui spargat arenam.
D. Qui te, Polio, amat, veniat quo te quoque gaudet;

Mella fluant illi, ferat et rubus asper amomum.
M. Qui Bavium non odit, amet tua carmina, Maevi,
Atque idem iungat vulpes et mulgeat hircos.
D. Qui legitis flores et humi nascentia fraga,
Frigidus, o pueri, fugite hinc, latet anguis in herba.
M. Parcite, oves, nimium procedere: non bene ripae
Creditur; ipse aries etiam nunc vellera siccat.
D. Tityre, pascentes a flumine reice capellas:
Ipse, ubi tempus erit, omnes in fonte lavabo.
M. Cogite oves, pueri; si lac praeceperit aestus,
Ut nuper, frustra pressabimus ubera palmis.
D. Heu heu, quam pingui macer est mihi taurus in ervo!
Idem amor exitium pecori pecorisque magistro.
M. His certe neque amor causa est: vix ossibus haerent.
Nescio quis teneros oculus mihi fascinat agnos.
D. Dic, quibus in terris—et eris mihi magnus Apollo—
Tres pateat Caeli spatium non amplius ulnas.
M. Dic, quibus in terris inscripti nomina regum
Nascantur flores; et Phyllida solus habeto.
P. Non nostrum inter vos tantas componere lites.
Et vitula tu dignus et hic. Et quisquis amores
Haud temnet dulces, haud experietur amaros.
Claudite iam rivos, pueri: sat prata biberunt.

ECLOGA IV.

Sicelides Musae, paulo maiora canamus!
Non omnes arbusta iuvant humilesque myricae;
Si canimus silvas, silvae sint consule dignae.
Ultima Cumaei venit iam carminis aetas;
Magnus ab integro saeclorum nascitur ordo.
Iam redit et Virgo, redeunt Saturnia regna;
Iam nova progenies caelo demittitur alto.
Tu modo nascenti puero, quo ferrea primum
Desinet ac toto surget gens aurea mundo,
Casta fave Lucina: tuus iam regnat Apollo.

Teque adeo decus hoc aevi, te consule inibit,
Polio, et incipient magni procedere menses;
Te duce, si qua manent sceleris vestigia nostri,
Irrita perpetua solvent formidine terras.
Ille deum vitam accipiet divisque videbit
Permixtos heroas, et ipse videbitur illis,
Pacatumque reget patriis virtutibus orbem.
At tibi prima, puer, nullo munuscula cultu
Errantes hederas passim cum baccare tellus
Mixtaque ridenti colocasia fundet acantho.
Ipsae lacte domum referent distenta capellae
Ubera, nec magnos metuent armenta leones.
Ipsa tibi blandos fundent cunabula flores.
Occidet et serpens, et fallax herba veneni
Occidet; Assyrium vulgo nascetur amomum.
At simul heroum laudes et facta parentis
Iam legere et quae sit poteris cognoscere virtus,
Molli paulatim flavescet campus arista,
Incultisque rubens pendebit sentibus uva,
Et durae quercus sudabunt roscida mella.
Pauca tamen suberunt priscae vestigia fraudis,
Quae tentare Thetim ratibus, quae cingere muris
Oppida, quae iubeant telluri infindere sulcos.
Alter erit tum Tiphys, et altera quae vehat Argo
Delectos heroas; erunt etiam altera bella,
Atque iterum ad Troiam magnus mittetur Achilles.
Hinc, ubi iam firmata virum te fecerit aetas,
Cedet et ipse mari vector, nec nautica pinus
Mutabit merces: omnis feret omnia tellus.
Non rastros patietur humus, non vinea falcem;
Robustus quoque iam tauris iuga solvet arator;
Nec varios discet mentiri lana colores,
Ipse sed in pratis aries iam suave rubenti
Murice, iam croceo mutabit vellera luto;
Sponte sua sandyx pascentes vestiet agnos.
'Talia saecla' suis dixerunt 'currite' fusis
Concordes stabili fatorum numine Parcae.
Aggredere o magnos (aderit iam tempus) honores,
Cara deum suboles, magnum Iovis incrementum.
Aspice convexo nutantem pondere mundum,

Terrasque tractusque maris caelumque profundum:
Aspice, venturo laetantur ut omnia saeclo.
O mihi tum longae maneat pars ultima vitae,
Spiritus et quantum sat erit tua dicere facta,
Non me carminibus vincat nec Thracius Orpheus,
Nec Linus, huic mater quamvis atque huic pater adsit,
Orphei Calliopea, Lino formosus Apollo.
Pan etiam, Arcadia mecum si iudice certet,
Pan etiam Arcadia dicat se iudice victum.
Incipe, parve puer, risu cognoscere matrem;
Matri longa decem tulerunt fastidia menses.
Incipe, parve puer: cui non risere parentes,
Nec deus hunc mensa, dea nec dignata cubili est.

ECLOGA V.

Menalcas. Mopsus.

Me. Cur non, Mopse, boni quoniam convenimus ambo,
Tu calamos inflare leves, ego dicere versus,
Hic corylis mixtas inter consedimus ulmos?
Mo. Tu maior; tibi me est aequom parere, Menalca,
Sive sub incertas Zephyris montantibus umbras,
Sive antro potius succedimus. Aspice, ut antrum
Silvestris raris sparsit labrusca racemis.
Me. Montibus in nostris solus tibi certat Amyntas.
Mo. Quid, si idem certet Phoebum superare canendo?
Me. Incipe, Mopse, prior, si quos aut Phyllidis ignes
Aut Alconis habes laudes aut iurgia Codri.
Incipe; pascentes servabit Tityrus haedos.
Mo. Immo haec, in viridi nuper quae cortice fagi
Carmina descripsi et modulans alterna notavi,
Experiar. Tu deinde iubeto ut certet Amyntas.
Me. Lenta salix quantum pallenti cedit olivae,
Puniceis humilis quantum saliunca rosetis,
Iudicio nostro tantum tibi cedit Amyntas.
Sed tu desine plura, puer; successimus antro.
Mo. Extinctum Nymphae crudeli funere Daphnim
Flebant (vos coryli testes et flumina Nymphis)

Cum complexa sui corpus miserabile nati
Atque deos atque astra vocat crudelia mater.
Non ulli pastos illis egere diebus
Frigida, Daphni, boves ad flumina; nulla neque amnem
Libavit quadrupes, nec graminis attigit herbam.
Daphni, tuum Poenos etiam ingemuisse leones
Interitum montesque feri silvaeque loquontur.
Daphnis et Armenias curru subiungere tigres
Instituit, Daphnis thiasos inducere Bacchi
Et foliis lentas intexere mollibus hastas.
Vitis ut arboribus decori est, ut vitibus uvae,
Ut gregibus tauri, segetes ut pinguibus arvis,
Tu decus omne tuis. Postquam te fata tulerunt,
Ipsa Pales agros atque ipse reliquit Apollo.
Grandia saepe quibus mandavimus hordea sulcis,
Infelix lolium et steriles nascuntur avenae;
Pro molli viola, pro purpurea narcisso
Carduus et spinis surgit paliurus acutis.
Spargite humum foliis, inducite fontibus umbras,
Pastores, mandat fieri sibi talia Daphnis,
Et tumulum facite, et tumulo super addite carmen:
'Daphnis ego in silvis, hinc usque ad sidera notus,
Formosi pecoris custos, formosior ipse.'
Me. Tale tuum carmen nobis, divine poeta,
Quale sopor fessis in gramine, quale per aestum
Dulcis aquae saliente sitim restinguere rivo.
Nec calamis solum aequiperas, sed voce magistrum.
Fortunate puer, tu nunc eris alter ab illo.
Nos tamen haec quocumque modo tibi nostra vicissim
Dicemus, Daphnimque tuum tollemus ad astra;
Daphnim ad astra feremus: amavit nos quoque Daphnis.
Mo. An quicquam nobis tali sit munere maius?
Et puer ipse fuit cantari dignus, et ista
Iam pridem Stimichon laudavit carmina nobis.
Me. Candidus insuetum miratur limen Olympi
Sub pedibusque videt nubes et sidera Daphnis.
Ergo alacris silvas et cetera rura voluptas
Panaque pastoresque tenet Dryadasque puellas.
Nec lupus insidias pecori, nec retia cervis
Ulla dolum meditantur; amat bonus otia Daphnis.

Ipsi laetitia voces ad sidera iactant
Intonsi montes; ipsae iam carmina rupes,
Ipsa sonant arbusta: 'Deus, deus ille, Menalca.'
Sis bonus o felixque tuis! en quatuor aras:
Ecce duas tibi, Daphni, duas altaria Phoebo.
Pocula bina novo spumantia lacte quotannis
Craterasque duo statuam tibi pinguis olivi;
Et multo in primis hilarans convivia Baccho,
Ante focum, si frigus erit, si messis, in umbra
Vina novum fundam calathis Ariusia nectar.
Cantabunt mihi Damoetas et Lyctius Aegon;
Saltantes Satyros imitabitur Alphesiboeus.
Haec tibi semper erunt, et cum sollemnia vota
Reddemus Nymphis, et cum lustrabimus agros.
Dum iuga montis aper, fluvios dum piscis amabit,
Dumque thymo pascentur apes, dum rore cicadae,
Semper honos nomenque tuum laudesque manebunt.
Ut Baccho Cererique, tibi sic vota quotannis
Agricolae facient; damnabis tu quoque votis.
Mo. Quae tibi, quae tali reddam pro carmine dona?
Nam neque me tantum venientis sibilus Austri
Nec percussa iuvant fluctu tam litora, nec quae
Saxosas inter decurrunt flumina valles.
Me. Hac te nos fragili donabimus ante cicuta.
Haec nos 'Formosum Corydon ardebat Alexim,'
Haec eadem docuit 'cuium pecus? an Meliboei?'
Mo. At tu sume pedum, quod, me cum saepe rogaret,
Non tulit Antigenes (et erat tunc dignus amari)
Formosum paribus nodis atque aere, Menalca.

ECLOGA VI.

PRIMA Syracosio dignata est ludere versu
Nostra neque erubuit silvas habitare Thalia.
Cum canerem reges et proelia, Cynthius aurem
Vellit et admonuit: 'Pastorem, Tityre, pingues
'Pascere oportet oves, deductum dicere carmen.'
Nunc ego (namque super tibi erunt qui dicere laudes,

Vare, tuas cupiant et tristia condere bella)
Agrestem tenui meditabor arundine musam.
Non iniussa cano. Si quis tamen haec quoque, si quis
Captus amore leget, te nostrae, Vare, myricae,
Te nemus omne canet; nec Phoebo gratior ulla est,
Quam sibi quae Vari praescripsit pagina nomen.
  Pergite, Pierides. Chromis et Mnasyllos in antro
Silenum pueri somno videre iacentem,
Inflatum hesterno venas, ut semper, Iaccho:
Serta procul tantum capiti delapsa, iacebant,
Et gravis attrita pendebat cantharus ansa.
Adgressi (nam saepe senex spe carminis ambo
Luserat) iniciunt ipsis ex vincula sertis.
Addit se sociam timidisque supervenit Aegle,
Aegle, Naiadum pulcherrima, iamque videnti
Sanguineis frontem moris et tempora pingit.
Ille dolum ridens 'Quo vincula nectitis?' inquit.
'Solvite me, pueri: satis est potuisse videri.
'Carmina quae vultis cognoscite; carmina vobis,
'Huic aliud mercedis erit.' Simul incipit ipse.
Tum vero in numerum Faunosque ferasque videres
Ludere, tum rigidas motare cacumina quercus:
Nec tantum Phoebo gaudet Parnasia rupes,
Nec tantum Rhodope miratur et Ismarus Orphea.
Namque canebat, uti magnum per inane coacta
Semina terrarumque animaeque marisque fuissent
Et liquidi simul ignis; ut his exordia primis
Omnia et ipse tener mundi concreverit orbis;
Tum durare solum et discludere Nerea Ponto
Coeperit et rerum paulatim sumere formas;
Iamque novum terrae stupeant lucescere solem,
Altius atque cadant summotis nubibus imbres;
Incipant silvae cum primum surgere, cumque
Rara per ignaros errent animalia montes.
Hinc lapides Pyrrhae iactos, Saturnia regna,
Caucaseasque refert volucres furtumque Promethei.
His adiungit, Hylan nautae quo fonte relictum
Clamassent, ut litus 'Hyla Hyla' omne sonaret;
Et fortunatam, si nunquam armenta fuissent,
Pasiphaen nivei solatur amore iuvenci.

A virgo infelix, quae te dementia cepit!
Proetides implerunt falsis mugitibus agros,
At non tam turpes pecudum tamen ulla secuta
Concubitus, quamvis collo timuisset aratrum,
Et saepe in levi quaesisset cornua fronte.
A virgo infelix, tu nunc in montibus erras:
Ille latus niveum molli fultus hyacintho
Ilice sub nigra pallentes ruminat herbas,
Aut aliquam in magno sequitur grege. 'Claudite, Nymphae
'Dictaeae Nymphae, nemorum iam claudite saltus,
'Si qua forte ferant oculis sese obvia nostris
'Errabunda bovis vestigia; forsitan illum
'Aut herba captum viridi aut armenta secutum
'Perducant aliquae stabula ad Gortynia vaccae.'
Tum canit Hesperidum miratam mala puellam;
Tum Phaethontiadas musco circumdat amarae
Corticis, atque solo proceras erigit alnos.
Tum canit, errantem Permessi ad flumina Gallum
Aonas in montes ut duxerit una sororum,
Utque viro Phoebi chorus assurrexerit omnis;
Ut Linus haec illi divino carmine pastor
Floribus atque apio crines ornatus amaro
Dixerit: 'Hos tibi dant calamos, en accipe, Musae,
'Ascraeo quos ante seni, quibus ille solebat
'Cantando rigidas deducere montibus ornos.
'His tibi Grynei nemoris dicatur origo,
'Ne quis sit lucus, quo se plus iactet Apollo.'
Quid loquar, aut Scyllam Nisi, quam fama secuta est
Candida succinctam latrantibus inguina monstris
Dulichias vexasse rates et gurgite in alto
A! timidos nautas canibus lacerasse marinis:
Aut ut mutatos Terei narraverit artus,
Quas illi Philomela dapes, quae dona pararit,
Quo cursu deserta petiverit, et quibus alte
Infelix sua tecta super volitaverit alis?
Omnia, quae Phoebo quondam meditante beatus
Audiit Eurotas iussitque ediscere lauros,
Ille canit (pulsae referunt ad sidera valles),
Cogere donec oves stabulis numerumque referri
Iussit et invito processit Vesper Olympo.

ECLOGA VII.

Meliboeus. Corydon. Thyrsis.

M. Forte sub arguta consederat ilice Daphnis,
Compulerantque greges Corydon et Thyrsis in unum,
Thyrsis oves, Corydon distentas lacte capellas,
Ambo florentes aetatibus, Arcades ambo,
Et cantare pares et respondere parati.
Huc mihi, dum teneras defendo a frigore myrtos,
Vir gregis ipse caper deerraverat, atque ego Daphnim
Aspicio. Ille ubi me contra videt, 'Ocius' inquit
'Huc ades, o Meliboee; caper tibi salvus et haedi;
'Et, si quid cessare potes, requiesce sub umbra.
'Huc ipsi potum venient per prata iuvenci;
'Hic virides tenera praetexit arundine ripas
'Mincius, eque sacra resonant examina quercu.'
Quid facerem? neque ego Alcippen nec Phyllida habebam,
Depulsos a lacte domi quae clauderet agnos,
Et certamen erat, Corydon cum Thyrside, magnum.
Posthabui tamen illorum mea seria ludo.
Alternis igitur contendere versibus ambo
Coepere; alternos Musae meminisse volebant.
Hos Corydon, illos referebat in ordine Thyrsis.
C. Nymphae, noster amor, Libethrides, aut mihi, carmen
Quale meo Codro concedite; proxima Phoebi
Versibus ille facit; aut, si non possumus omnes,
Hic arguta sacra pendebit fistula pinu.
T. Pastores, hedera crescentem ornate poetam,
Arcades, invidia rumpantur ut ilia Codro;
Aut, si ultra placitum laudarit, baccare frontem
Cingite, ne vati noceat mala lingua futuro.
C. Saetosi caput hoc apri tibi, Delia, parvos
Et ramosa Micon vivacis cornua cervi.
Si proprium hoc fuerit, levi de marmore tota
Puniceo stabis suras evincta cothurno.

T. Sinum lactis et haec te liba, Priape, quotannis
Expectare sat est: custos es pauperis horti.
Nunc te marmoreum pro tempore fecimus; at tu
Si fetura gregem suppleverit, aureus esto.
C. Nerine Galatea, thymo mihi dulcior Hyblae,
Candidior cycnis, hedera formosior alba,
Cum primum pasti repetent praesaepia tauri,
Si qua tui Corydonis habet te cura, venito.
T. Immo ego Sardoniis videar tibi amarior herbis,
Horridior rusco, proiecta vilior alga,
Si mihi non haec lux toto iam longior anno est.
Ite domum pasti, si quis pudor, ite iuvenci.
C. Muscosi fontes et somno mollior herba,
Et quae vos rara viridis tegit arbutus umbra,
Solstitium pecori defendite; iam venit aestas
Torrida, iam lento turgent in palmite gemmae.
T. Hic focus et taedae pingues, hic plurimus ignis
Semper et adsidua postes fuligine nigri;
Hic tantum Boreae curamus frigora, quantum
Aut numerum lupus aut torrentia flumina ripas.
C. Stant et iuniperi et castaneae hirsutae;
Strata iacent passim sua quaque sub arbore poma;
Omnia nunc rident; at si formosus Alexis
Montibus his abeat, videas et flumina sicca.
T. Aret ager; vitio moriens sitit aëris herba;
Liber pampineas invidit collibus umbras:
Phyllidis adventu nostrae nemus omne virebit,
Iuppiter et laeto descendet plurimus imbri.
C. Populus Alcidae gratissima, vitis Iaccho,
Formosae myrtus Veneri, sua laurea Phoebo;
Phyllis amat corylos; illas dum Phyllis amabit,
Nec myrtus vincet corylos nec laurea Phoebi.
T. Fraxinus in silvis pulcherrima, pinus in hortis,
Populus in fluviis, abies in montibus altis:
Saepius at si me, Lycida formose, revisas,
Fraxinus in silvis cedat tibi, pinus in hortis.
M. Haec memini, et victum frustra contendere Thyrsim.
Ex illo Corydon Corydon est tempore nobis.

ECLOGA VIII.

Pastorum musam Damonis et Alphesiboei,
Immemor herbarum quos est mirata iuvenca
Certantes, quorum stupefactae carmine lynces,
Et mutata suos requierunt flumina cursus,
Damonis musam dicemus et Alphesiboei.
  Tu mihi, seu magni superas iam saxa Timavi,
Sive oram Illyrici legis aequoris,—en erit unquam
Ille dies, mihi cum liceat tua dicere facta?
En erit ut liceat totum mihi ferre per orbem
Sola Sophocleo tua carmina digna cothurno?
A te principium, tibi desinet. Accipe iussis
Carmina coepta tuis, atque hanc sine tempora circum
Inter victrices hederam tibi serpere laurus.
  Frigida vix caelo noctis decesserat umbra,
Cum ros in tenera pecori gratissimus herba:
Incumbens tereti Damon sic coepit olivae.
  D. 'Nascere, praeque diem veniens age, Lucifer, almum,
Coniugis indigno Nysae deceptus amore
Dum queror, et divos, quamquam nil testibus illis
Profeci, extrema moriens tamen adloquar hora.
  Incipe Maenalios mecum, mea tibia, versus.
Maenalus argutumque nemus pinosque loquentes
Semper habet; semper pastorum ille audit amores
Panaque, qui primus calamos non passus inertes.
  Incipe Maenalios mecum, mea tibia, versus.
Mopso Nysa datur: quid non speremus amantes?
Iungentur iam gryphes equis, aevoque sequenti
Cum canibus timidi venient ad pocula dammae.
  Incipe Maenalios mecum, mea tibia, versus.
Mopse, novas incide faces: tibi ducitur uxor;
Sparge, marite, nuces; tibi deserit Hesperus Oetam
  Incipe Maenalios mecum, mea tibia, versus.
O digno coniuncta viro, dum despicis omnes,
Dumque tibi est odio mea fistula dumque capellae
Hirsutumque supercilium promissaque barba,
Nec curare deum credis mortalia quemquam.
  Incipe Maenalios mecum, mea tibia, versus.
Sepibus in nostris parvam te roscida mala

(Dux ego vester eram) vidi cum matre legentem.
Alter ab undecimo tum me iam acceperat annus;
Iam fragiles poteram ab terra contingere ramos.
Ut vidi, ut perii, ut me malus abstulit error!
  Incipe Maenalios mecum, mea tibia, versus.
Nunc scio, quid sit Amor. Duris in cotibus illum
Aut Tmaros aut Rhodope aut extremi Garamantes
Nec generis nostri puerum nec sanguinis edunt.
  Incipe Maenalios mecum, mea tibia, versus.
Saevus Amor docuit natorum sanguine matrem
Commaculare manus; crudelis tu quoque, mater,
Crudelis mater, magis at puer improbus ille.
Improbus ille puer; crudelis tu quoque, mater.
  Incipe Maenalios mecum, mea tibia, versus.
Nunc et oves ultro fugiat lupus, aurea durae
Mala ferant quercus, narcisso floreat alnus,
Pinguia corticibus sudent electra myricae,
Certent et cycnis ululae, sit Tityrus Orpheus,
Orpheus in silvis, inter delphinas Arion.
  Incipe Maenalios mecum, mea tibia, versus.
Omnia vel medium fiat mare. Vivite, silvae:
Praeceps aërii specula de montis in undas
Deferar; extremum hoc munus morientis habeto.
  Desine Maenalios, iam desine, tibia, versus.'
  Haec Damon: vos, quae responderit Alphesiboeus,
Dicite, Pierides; non omnia possumus omnes.
  A. 'Effer aquam, et molli cinge haec altaria vitta,
Verbenasque adole pingues et mascula tura,
Coniugis ut magicis sanos avertere sacris
Experiar sensus; nihil hic nisi carmina desunt:
  Ducite ab urbe domum, mea carmina, ducite Daphnim.
Carmina vel caelo possunt deducere Lunam;
Carminibus Circe socios mutavit Ulixi;
Frigidus in pratis cantando rumpitur anguis.
  Ducite ab urbe domum, mea carmina, ducite Daphnim.
Terna tibi haec primum triplici diversa colore
Licia circumdo, terque haec altaria circum
Effigiem duco; numero deus impare gaudet.
  [Ducite ab urbe domum, mea carmina, ducite Daphnim.]
Necte tribus nodis ternos, Amarylli, colores;

Necte, Amarylli, modo et "Veneris" dic "vincula necto."
  Ducite ab urbe domum, mea carmina, ducite Daphnim.
Limus ut hic durescit, et haec ut cera liquescit
Uno eodemque igni, sic nostro Daphnis amore.
Sparge molam, et fragiles incende bitumine laurus.
Daphnis me malus urit, ego hanc in Daphnide laurum.
  Ducite ab urbe domum, mea carmina, ducite Daphnim.
Talis amor Daphnim, qualis cum fessa iuvencum
Per nemora atque altos quaerendo bucula lucos
Propter aquae rivum viridi procumbit in ulva,
Perdita nec serae meminit decedere nocti,
Talis amor teneat, nec sit mihi cura mederi.
  Ducite ab urbe domum, mea carmina, ducite Daphnim.
Has olim exuvias mihi perfidus ille reliquit,
Pignora cara sui: quae nunc ego limine in ipso,
Terra, tibi mando; debent haec pignora Daphnim.
  Ducite ab urbe domum, mea carmina, ducite Daphnim.
Has herbas atque haec Ponto mihi lecta venena
Ipse dedit Moeris; nascuntur plurima Ponto;
His ego saepe lupum fieri et se condere silvis
Moerim, saepe animas imis excire sepulcris
Atque satas alio vidi traducere messes.
  Ducite ab urbe domum, mea carmina, ducite Daphnim.
Fer cineres, Amarylli, foras rivoque fluenti
Transque caput iace, nec respexeris. His ego Daphnim
Adgrediar; nihil ille deos, nil carmina curat.
  Ducite ab urbe domum, mea carmina, ducite Daphnim.
Aspice: corripuit tremulis altaria flammis
Sponte sua, dum ferre moror, cinis ipse. Bonum sit!
Nescio quid certe est, et Hylax in limine latrat.
Credimus? an, qui amant, ipsi sibi somnia fingunt?
  Parcite, ab urbe venit, iam parcite, carmina Daphnis.'

ECLOGA IX.

LYCIDAS. MOERIS.

L. Quo te, Moeri, pedes? an, quo via ducit, in urbem?
M. O Lycida, vivi pervenimus, advena nostri

(Quod nunquam veriti sumus) ut possessor agelli
Diceret 'haec mea sunt; veteres migrate coloni.'
Nunc victi tristes, quoniam Fors omnia versat,
Hos illi (quod nec vertat bene) mittimus haedos.
L. Certe equidem audieram, qua se subducere colles
Incipiunt mollique iugum demittere clivo,
Usque ad aquam et veteres iam fracta cacumina fagos
Omnia carminibus vestrum servasse Menalcan.
M. Audieras: et fama fuit; sed carmina tantum
Nostra valent, Lycida, tela inter Martia, quantum
Chaonias dicunt aquila veniente columbas.
Quod nisi me quacumque novas incidere lites
Ante sinistra cava monuisset ab ilice cornix,
Nec tuus hic Moeris nec viveret ipse Menalcas.
L. Heu, cadit in quemquam tantum scelus? heu, tua nobis
Paene simul tecum solatia rapta, Menalca?
Quis caneret Nymphas? Quis humum florentibus herbis
Spargeret, aut viridi fontes induceret umbra?
Vel quae sublegi tacitus tibi carmina nuper,
Cum te ad delicias ferres Amaryllida nostras:
'Tityre, dum redeo (brevis est via) pasce capellas,
Et potum pastas age, Tityre, et inter agendum
Occursare capro (cornu ferit ille) caveto.'
M. Immo haec, quae Varo necdum perfecta canebat:
'Vare, tuum nomen, superet modo Mantua nobis,
Mantua vae miserae nimium vicina Cremonae,
Cantantes sublime ferent ad sidera cycni.'
L. Sic tua Cyrneas fugiant examina taxos,
Sic cytiso pastae distendant ubera vaccae:
Incipe, si quid habes. Et me fecere poetam
Pierides, sunt et mihi carmina, me quoque dicunt
Vatem pastores; sed non ego credulus illis.
Nam neque adhuc Vario videor nec dicere Cinna
Digna, sed argutos inter strepere anser olores.
M. Id quidem ago et tacitus, Lycida, mecum ipse voluto,
Si valeam meminisse; neque est ignobile carmen.
'Huc ades, o Galatea; quis est nam ludus in undis?
Hic ver purpureum, varios hic flumina circum
Fundit humus flores, hic candida populus antro
Imminet, en lentae texunt umbracula vites:

Huc ades; insani feriant sine litora fluctus.'
L. Quid, quae te pura solum sub nocte canentem
Audieram? numeros memini, si verba tenerem.
M. 'Daphni, quid antiquos signorum suspicis ortus?
Ecce Dionaei processit Caesaris astrum,
Astrum, quo segetes gauderent frugibus et quo
Duceret apricis in collibus uva colorem.
Insere, Daphni, piros; carpent tua poma nepotes.'
Omnia fert aetas, animum quoque; saepe ego longos
Cantando puerum memini me condere soles:
Nunc oblita mihi tot carmina; vox quoque Moerim
Iam fugit ipsa; lupi Moerim videre priores.
Sed tamen ista satis referet tibi saepe Menalcas.
L. Causando nostros in longum ducis amores.
Et nunc omne tibi stratum silet aequor, et omnes,
Aspice, ventosi ceciderunt murmuris aurae.
Hinc adeo media est nobis via; namque sepulchrum
Incipit apparere Bianoris: hic, ubi densas
Agricolae stringunt frondes, hic, Moeri, canamus:
Hic haedos depone, tamen veniemus in urbem.
Aut si, nox pluviam ne colligat ante, veremur,
Cantantes licet usque (minus via laedit) eamus;
Cantantes ut eamus, ego hoc te fasce levabo.
M. Desine plura, puer, et quod nunc instat agamus:
Carmina tum melius, cum venerit ipse, canemus.

ECLOGA X.

GALLUS.

EXTREMUM hunc, Arethusa, mihi concede laborum.
Pauca meo Gallo, sed quae legat ipsa Lycoris,
Carmina sunt dicenda: neget quis carmina Gallo?
Sic tibi, cum fluctus subterlabere Sicanos,
Doris amara suam non intermisceat undam,
Incipe; sollicitos Galli dicamus amores,
Dum tenera attondent simae virgulta capellae.

Non canimus surdis; respondent omnia silvae.
Quae nemora aut qui vos saltus habuere, puellae
Naïdes, indigno cum Gallus amore peribat?
Nam neque Parnasi vobis iuga, nam neque Pindi
Ulla moram fecere, neque Aonie Aganippe.
Illum etiam lauri, etiam flevere myricae,
Pinifer illum etiam sola sub rupe iacentem
Maenalus et gelidi fleverunt saxa Lycaei.
Stant et oves circum (nostri nec paenitet illas:
Nec te paeniteat pecoris, divine poeta;
Et formosus oves ad flumina pavit Adonis),
Venit et upilio, tardi venere subulci,
Uvidus hiberna venit de glande Menalcas.
Omnes 'unde amor iste' rogant 'tibi?' Venit Apollo:
'Galle, quid insanis?' inquit, 'tua cura Lycoris
'Perque nives alium perque horrida castra secuta est.'
Venit et agresti capitis Silvanus honore
Florentes ferulas et grandia lilia quassans.
Pan deus Arcadiae venit, quem vidimus ipsi
Sanguineis ebuli baccis minioque rubentem.
'Ecquis erit modus?' inquit. 'Amor non talia curat:
'Nec lacrimis crudelis Amor, nec gramina rivis,
'Nec cytiso saturantur apes, nec fronde capellae.'
Tristis at ille 'Tamen cantabitis, Arcades,' inquit,
'Montibus haec vestris, soli cantare periti
'Arcades. O mihi tum quam molliter ossa quiescant,
'Vestra meos olim si fistula dicat amores!
'Atque utinam ex vobis unus vestrisque fuissem
'Aut custos gregis aut maturae vinitor uvae!
'Certe sive mihi Phyllis sive esset Amyntas
'Seu quicumque furor:—quid tum, si fuscus Amyntas?
'Et nigrae violae sunt et vaccinia nigra:—
'Mecum inter salices lenta sub vite iaceret:
'Serta mihi Phyllis legeret, cantaret Amyntas.
'Hic gelidi fontes, hic mollia prata, Lycori,
'Hic nemus: hic ipso tecum consumerer aevo.
'Nunc insanus Amor duri me Martis in armis
'Tela inter media atque adversos detinet hostes:
'Tu procul a patria (nec sit mihi credere tantum)
'Alpinas ah dura nives et frigora Rheni

'Me sine sola vides. Ah te ne frigora laedant!
'Ah tibi ne teneras glacies secet aspera plantas!
'Ibo, et Chalcidico quae sunt mihi condita versu
'Carmina pastoris Siculi modulabor avena.
'Certum est in silvis, inter spelaea ferarum,
'Malle pati, tenerisque meos incidere amores
'Arboribus: crescent illae, crescetis amores.
'Interea mixtis lustrabo Maenala Nymphis,
'Aut acres venabor apros. Non me ulla vetabunt
'Frigora Parthenios canibus circumdare saltus.
'Iam mihi per rupes videor lucosque sonantes
'Ire, libet Partho torquere Cydonia cornu
'Spicula.—Tamquam haec sit nostri medicina furoris,
'Aut deus ille malis hominum mitescere discat!
'Iam neque Hamadryades rursus neque carmina nobis
'Ipsa placent; ipsae rursus concedite silvae.
'Non illum nostri possunt mutare labores:
'Nec si frigoribus mediis Hebrumque bibamus,
'Sithoniasque nives hiemis subeamus aquosae,
'Nec si, cum moriens alta liber aret in ulmo,
'Aethiopum versemus oves sub sidere Cancri.
'Omnia vincit Amor: et nos cedamus Amori.'

Haec sat erit, divae, vestrum cecinisse poetam,
Dum sedet et gracili fiscellam texit hibisco,
Pierides: vos haec facietis maxima Gallo,
Gallo, cuius amor tantum mihi crescit in horas,
Quantum vere novo viridis se subicit alnus.
Surgamus. Solet esse gravis cantantibus umbra,
Iuniperi gravis umbra, nocent et frugibus umbrae.
Ite domum saturae, venit Hesperus, ite capellae.

NOTES.

ECLOGUE I.

Tityrus, a slave overseer of a farm, has been to Rome to buy his freedom, seen Augustus, and received permission to remain on his land. He meets Meliboeus a shepherd who has been turned out. The Eclogue consists of the laments of Meliboeus and the gratitude of Tityrus.

The poem is a rather crude allegory. In 42 B.C. when Octavianus returned after the victory of Philippi he distributed lands to the soldiers. He took the lands of the neighbourhood of Cremona and Mantua, dispossessing the owners. One of these was Vergil, who lived at Andes near Mantua. Vergil by help of Asinius Polio (then governor of Gallia Transpadana), and others, went to Rome and recovered his farm from Octavianus. This poem he wrote in gratitude. For fuller explanation of the circumstances see Dates of the Eclogues, above, p. 9.

[1—5. *Meliboeus.* You lie at ease and sing of your love: I am driven into exile.]

2. *silvestrem musam*, 'woodland song', the woodland being the forest pasture where the shepherds feed their flocks.

tenui avena, 'the slender oat', i.e. the rustic pipe.

(So the English pastoral poets speak of 'oaten stop', 'oaten pipe'.)

4. Notice the pretty artifice, whereby he begins and ends with Tityrus.

lentus, 'at ease'.

5. 'teach the woodland to reecho the fair Amaryllis', i.e. the shepherd sings or calls upon his love, and the woods reecho the name.

The acc. *Amaryllida* is a kind of *internal* or *extended cognate* like *agere Antiopen*, *saltare Cyclopa*, *vox hominem sonat*.

[6—10. *Tit.* Thanks to him to whom I shall always sacrifice as a god.]

6. *deus* is Octavianus. To speak of Octavianus as a god to whom lambs will be sacrificed is at this date probably only a half playful exaggeration; but afterwards of course the emperor Augustus was regularly deified, and even in the Georgics (I. 34) Vergil speaks of the signs of the Zodiac crowding up to make room for Augustus.

The sacrifice is further explained (43) as being 12 days every year, evidently referring to the offerings on the first of every month to the *household* gods or *Lares*.

9. *meas errare boves permisit*, unusual poetic construction, acc. inf. after *permitto*: the ordinary prose constr. is *ut* and subj.

ludo, often used half modestly for poetry: carmina qui *lusi* pastorum Georg. IV. 567; iuvenilia *lusi* Ov. Trist. V. 1, 7.

[11—19. *Mel.* I don't grudge it. There is trouble all over; I am tired, sick, driving my goats, one lately a mother: I ought to have known what that thunder meant!]

12. *usque adeo turbatur*, 'such trouble there is', impers. pass. He is speaking of the suffering and confusion caused by the confiscation of the lands and allotment to the veterans. See introduction.

The poor Meliboeus then (with a touch of dramatic pathos) laments his own troubles: he has to go *on and on* (*protenus*): he is sick and tired (*aeger*): one of his she goats he can hardly pull by a cord (*duco vix*), having left the new-born twin kids on the hard stones (*silice*). Then with rustic superstition he adds 'he might have known the coming trouble, from seeing the oaks struck by lightning'.

13. *protenus*, 'on and on': expressing his weariness.

14—15. The goat had given birth to (*conixa* 'travailed' for the commoner *enixa*) two kids among the nut bushes on the stony soil. There is a touch of pity in *a silice in nuda*: the little things had to die, as they must be left behind: but they might at least have had soft moss or grass to die on!

16. *si mens non laeva fuisset*, elliptical use of the conditional common in all colloquial speech: he means 'I remember the prophecy *and might have expected this misfortune* had I not been blind'.

17. *de caelo tactas*, 'struck from heaven', picturesque (perhaps augurial) phrase for lightning. Old authorities tell us that the striking of different trees portended different misfortunes, the *oak* being a sign of *exile*.

memini praedicere, 'I remember that they *foretold*', the pres. inf. being the regular idiom when the thing remembered is part of the person's own experience, as here.

19. *da*, 'tell': just as *accipio* is used both in prose and poetry for 'hear'.

[Before this line a spurious verse 'saepe sinistra cava praedixit ab ilice cornix' has got into the text from IX. 15.]

[20—26. *Tit.* I used to think Rome a small town like ours: it is quite big.]

20. The dramatic colour is kept up. Tityrus tells his story in a roundabout rustic style.

21. *huic nostrae*, Mantua, near which (at the village of Andes) was Vergil's home.

22. *depellere*, 'drive down' to 'our town' Mantua.

23. i.e. I thought Mantua was to Rome just as kids are to goats, puppies to dogs, or any other little things to big ones.

26. *lenta viburna*, 'pliant osiers'.

[27—36. *M.* What took you to Rome? *Tit.* To get freedom, now that I have left Galatea and love Amaryllis.]

28. 'Freedom, which though late has cast her eyes upon the sluggard'. A slave might buy his freedom: but as long as he was

bound to his first love Galatea, he was slow (*iners*) to buy it, for all his savings were squandered. Now he has a new love Amaryllis, evidently more thrifty: so he has saved up and been to Rome to buy his freedom.

sera tamen respexit, abridged neat phrase (like the Greek use with ὅμως) for 'though late, yet has looked upon me'.

29. *postquam*, with imperfect (or present, 31) in its proper precise use, dating the beginning of the new *habit* or *state* of things.

33. *peculi*, slaves were allowed to have private money, called *peculium*. They were also allowed to marry, (though not a legal recognised *conubium*): but Vergil is here thinking less of the life of Roman slaves and more of the free loves of Sicilian shepherds.

35. *pinguis*, 'rich': perhaps what we call cream-cheese; anyhow good of its kind.

ingratae, playful indignation: the city did not pay him as much as he wanted for his cheeses.

[37—46. *M.* I wondered why Amaryllis was so sad. *Tit.* I had to go. At Rome I saw the youth who gave me leave to stay on my land.]

37. Mel. playfully apostrophises the absent Amaryllis, who, in her sorrow for having to part from Tityrus, calls on the gods and leaves her apples ungathered.

39—40. He tells Tityrus, with playful exaggeration, that not Amaryllis only, but the very springs and trees regretted his absence.

39. *aberat*, *a* long. The *-at* of imperf. was originally long, and Vergil occasionally uses it so (tho' usually in a pause) from fondness for archaic forms. Ennius has 'ponebat ante salutem': Plautus has it long. So G. IV. 137, A. V. 853, VII. 174 &c.

41. *quid facerem?* past deliberative: 'what was I to do?'

42. *praesentes*, idiomatically used, with gods, to mean 'powerful'. e.g. *praesentia* numina Fauni G. I. 10, si quid *praesentius* audes A. XII. 152, *praesentius* auxilium G. II. 127.

alibi goes with both clauses, the sense being 'I had to go to Rome, for *nowhere else* could I either &c.'

43. *iuvenem*, Octavianus: the figure,—the shepherd buying his freedom,—is inextricably mixed up with the thing figured—the poet receiving his lands back from Augustus. The slave goes to Rome to buy his freedom; but when he gets there he sees not his master but Augustus; and instead of buying his freedom he receives permission not to leave his home.

46. *submittite*, 'rear', the regular word, cf. Georg. III. 75, in spem *submittere* gentis.

[47—59. *M.* Happy man, you will keep your farm, and, poor tho' the land be, you will be happy in the familiar life, the sights and sounds of the country.]

The sense is:—

48. 'Tho' the bare rock mars all your pasture, and the swamp covers them with the muddy rush', *obducat* being more appropriate to the last sentence, in which it occurs,—the figure zeugma.

50. *graves fetas*, 'the pregnant ewes'.

[*fetus* also means 'having given birth' and some take it so here

translating *graves* 'weakly' 'slow': but the other is the proper meaning of *gravis*, and *fetus* too. So A. II. 237, machina *feta armis*, of the wooden horse with soldiers inside.]

52—59. This pretty passage shews well Vergil's inborn love of the country.

53. *frigus opacum*, 'the cool shade'; *sacros*, as every spring or rill had its god, or nymph.

54. *quae semper*, 'as ever', 'as of old', *ab limite*, '*on* the border', like *a latere, a tergo, a dextra*.

55. 'its willow blossom rifled by the Hyblaean bees'.

Hyblaeis, the bees of Hybla in Sicily were famous, and this is what is called the 'literary' use of epithets: wine is called 'Massic' or 'Falernian', marble is 'Parian', the arrow is 'Cydonian', the bow is 'Parthian', &c. not so much to specify the kind, as to remind the reader of the Greek poets who speak of them.

florem depasta, might be acc. of respect; but considering Vergil's usage, it is much more probably the Greek use of acc. of the object after the perf. passive, really an elastic extension of the *active* construction to the *passive* voice.

Thus the Greeks say:

Active	*Passive*
ἐπιτρέπω σοὶ τὴν ἀρχήν	ἐπιτέτραψαι τὴν ἀρχήν
ἐγγράφω τῇ δέλτῳ ξυνθήματα	δέλτος ἐγγεγραμμένη ξυνθήματα

This usage the Roman poets imitated, as well as the acc. after the middle, which they very likely did not distinguish from the other. Other instances of the acc. after passive are *fusus barbam* A. X. 838: *inscripti nomina regum* Ecl. III. 106: *per pedes traiectus lora* A. II. 272: *caesariem effusae* G. IV. 337: *caeruleos implexae crinibus angues* G. IV. 482.

56. Notice the soothing whispering sound, produced by the sibilants and liquids, to imitate or suggest the thing described. So Tennyson's famous lines in the Princess:

'The moan of doves in immemorial elms
and murmur of innumerable bees'.

57. *frondator*, the 'pruner' or 'dresser' had much to do, we are told in Georg. II. 397—419: he clipped the bushes and willows, 'leafed' the elms to let the sun in on the grapes, pruned the vines, and plucked leaves for fodder.

58—59. *palumbes*. Mr Fowler, in his careful chapter on the Birds of Vergil, identifies the *palumbes* with two species, the wood-pigeon and the stock-dove: 'Perhaps the stock-dove is the more likely of the 'two to have been the bird generally meant: but it is quite possible 'that the Romans confounded the two species' (A year with the birds, p. 115).

59. *turtur* is the turtle-dove: 'it is still found in small numbers 'passing the summer and breeding in Italy, and is most frequent in 'the subalpine region of which Vergil is here writing' (*ib.* p. 113).

[60—64. *Tit.* Beasts shall leave their element, and barbarians their home, ere I forget Octavianus.]

62. *pererratis amborum finibus*, 'roaming each o'er the other's lands', phrase slightly strained, but meaning clear. The Parthian shall wander to the German frontier, the German to Parthia.

63. The *Arar* (Saône) rises in the Vosges mountains in the E. of France, on the borders of Germany.

64. *labatur*, common subj. with *antequam*, of anything which is *prevented*.

[65—end. *M.* I shall go to the ends of the earth: shall I ever see my poor home again? a brutal soldier perhaps in possession! this is the result of civil war. Farewell: poor goats, come away! *Tit.* You might at least stay one more night and feast with me.]

65—67. We shall be scattered to the ends of the earth, some here, some there.

66. The *Oaxes* of Crete is not known as a river, but there is a town called Axus or Oaxus, and Vergil's river is doubtless named from this.

There is no need to suspect or emend the reading.

67. The Britons are 'parted far from all the world' as being the most northerly country then known, and often proverbially mentioned as remote.

70. 'At last behold with wonder a few scant ears, my realm of old'. *post* resumes *longo post tempore*: *regna* is playfully pathetic exaggeration for the poor farm he loved: *aliquot*, either because the land is poor, or because he thinks the new possessor (a soldier) will spoil by ignorance and carelessness his land.

This is the best way of taking a rather artificially expressed and obscure line.

71—72. *impius...miles* and *discordia cives* shew that he traces all this misery to the wicked civil wars of recent years.

73. *his*, indignant, 'is it for *these*?'

77. *pendere*, 'leaning', vividly describes the goat perched on its ledge and reaching out to browse.

79. *cytisus*, 'lucerne' or shrubby clover.

80. *poteras*, he means 'you can': but the past is one of the delicacies of speech putting the offer as tho' the other's *resolve was taken*: 'you might have rested...'.

ECLOGUE II.

[Corydon the shepherd complains that Alexis, a favourite slave of his master's, will not return his affection. The idea and much of the detail is Theocritean; for the special imitations see appendix.]

[1—27. The scorned lover Corydon came to the beech woods and sang his lament. 'O cruel Alexis all else now rests from the heat, I only pursue you: better to love proud Amaryllis or dark Menalcas: some dark things are prized: why scorn me? I am rich, a poet, and handsome as Daphnis'.]

1. *ardebat*, 'loved': *ardeo* properly to 'glow' or 'burn', intransitive, getting a new sense of 'glow with love', gets also a transitive construc-

tion. So *deperco* is used for 'to be in love with'; and a similar change of construction is rather common in V., currum *instare*, 'work at' (A. VIII. 424), vim viribus *exit*, 'eludes' (A. V. 438).

2. *delicias*, 'favourite'.

nec quid speraret habebat, 'knew not why (or *what*) he should hope', 'knew no ground of hope': the use of *habebat* perhaps imitated from the common Greek οὐκ ἔχω τί ποιήσω for οὐκ οἶδα.

[This is *indirect question*: and is quite different from *nec quod speraret habebat*, 'he had nothing to hope for', where the subj. is *final.*]

4. *incondita. condere* carmen is to 'compose', describing the deliberate effort of 'putting together': so *inconditus* is 'artless', 'unadorned'.

5. *studio*, 'passion'.

8. *captant*, 'seek': the *etiam* is emphatic: '*even* cattle and lizards now seek rest: but not I'.

10. *Thestylis* (name from Greek bucolic poetry) a slave girl.

rapidus, used of anything *violent* (from *rapio* 'I carry off'): so of the sun 'scorching' 'fiery'.

11. *allia*, 'garlic'.

serpullum, 'wild thyme'.

The whole was a savoury mess called *moretum*, made of cheese and flour and strong-scented herbs.

12—13. The general sense is '(while all else sleeps) the crickets and I sing through the hot noon': but the clause about the crickets becomes elaborated, as often in V.

14. *fuit satius*, indic. (where we should use conditional) owing to the nature of the verb, *it was better*=I might better have done it. So *debui*, *oportuit*, *licuit*, *potui* &c.

15. *Menalcas* is a former favourite, who however was less fair than Alexis (a Theocritean name, like the others).

18. i.e. some dark things are sought for, some fair things suffered to fall: *which may be the case with you.*

ligustra, 'privet blossoms': *vaccinia* generally taken as 'bilberry', whose black shiny berries he compares to Menalcas. But more probably this like the other is a flower, and is perhaps the purple iris, or dark hyacinth.

19. *tibi*, 'by thee', common in Augustans after past partic. in imitation of Greek dat. after perf. part. Compare *regnata* Lycurgo (A. III. 24), *iuncta mihi manus* (VIII. 169), *quaesitum matri* (IX. 565).

20. Both gen. after adj. of *abundance.*

24. Amphion the bard and musician who built *Thebes*, hence called *Dircaeus* from Dirce the famous Theban spring. He with his brother Zethus was brought up among the shepherds on the hills: the hill here mentioned is the unknown Aracynthus presumably on the border of Attica, called *Acte* 'the coast'.

[There is an Aracynthus in Aetolia, which clearly cannot be intended here.]

This line has the Greek rhythm of the caesura in the fifth foot (*Actaeo Aracyntho*), and also the license of open vowels, imitated from Greek. So *Parrhasio Euandro*, *Neptuno Aegaeo*, &c.

26. *placidum ventis.* We should say in English 'unruffled by the winds': but in Latin the idiomatic point is that the *calm is attributed to the winds:* by dropping they soothe the sea.

So *vento rota constitit*, *straverunt aequora venti*, *nubes retexit montem*, and in Greek *δεινῶν τ' ἄημα πνευμάτων ἐκοίμισε στένοντα πόντον.*

Daphnis the beautiful shepherd, beloved of a nymph, celebrated in Theocritus: his death is sung Ecl. 5.

[28—55. Oh might I live and hunt and sing with you! Amyntas was keen to learn of me the pipe: I have a good one, gift of Damoetas: I have two goats for you, which Thestylis in vain desired. Nymphs bring flowers and fruits.]

28-9. The 'rude' country and the 'lowly' cottage is only his humility.

30. *hibiscus*, by some supposed to be a plant for the kids to *eat*, [in which case the dat. would be poetic idiom for acc. with *ad*, like *descensus Averno* &c.] is used (x. 71) for making baskets, and therefore with far more likelihood means 'a switch'.

31. *Pana* (Greek acc. form, as frequently with Greek names) the shepherd's god, inventor of the σύριγξ or 'Pan-pipe' made of several reeds, straws, or hemlock stalks waxed together.

35. *Amyntas* and (line 37) *Damoetas*, other Theocritean shepherds.

36. *cicuta* is the 'hemlock' whose hollow stalks could be made into a rude musical instrument.

38. *te nunc habet ista secundum*, lit. 'that pipe of yours now owns you its second master', i.e. ''tis yours; you are my fitting heir'.

40. i.e. he had undergone some danger in getting them.

41. *etiam nunc*, because (as we are told) the white spots were supposed to disappear after some months.

43. *orat*, 'intreats for leave' with the inf. prolate, which is frequently used with all manner of oblique-petition verbs, as *hortor*, *impello*, *insto*, *adgredior*, *parco*, *ardeo*, *suadeo*, *tendo*, *fugio*, *monstro*, &c., all in Vergil.

44. *sordent tibi*, 'are worthless in thy eyes'.

46. In these melodious lines the flowers and fruits that await his beloved youth are represented imaginatively as offerings of the nymphs.

Nais, the Greek Ναιάς or Ναΐς, a water nymph (νη- 'float', 'swim').

48. *anethi* (Greek word ἄνηθον), 'fennel'.

49. *casia*, 'cassia', a scented shrub common in Italy.

50. *pingit*, 'paints', meaning that he 'sets off' the dark flowers with the yellow marigold (*calta*).

51—3. The 'pale apples' are *quinces*, and the 'waxen plums' are obviously the large yellow plums, always considered one of the choicest kinds.

53. *pomo*, 'fruit', including here plums, and generally almost all the common kinds.

54. *proxima*, 'neighbour', because the myrtle was often associated with the laurel, doubtless for beauty as well as scent (55).

[56—end. Poor dull Corydon, Alexis does not care: Alas I neglect my flowers and rills! Why despise the rustic? The lion, the wolf, the goat, and I, each has his own desire. The heat lessens at eve: not my love: Corydon, return to your vines and baskets—you will find another to love].

57. *Iollas* is doubtless the *dominus* of line 2. *concedat*, 'would give way': i.e. he would compete successfully with better gifts.

58—9. Proverbs for bringing misery and disappointment on yourself by your own fault or carelessness.

60. i.e. don't despise me for being a rustic.

61. *Dardanius.* Dardanus was ancient king of Troy, and ancestor of the Trojan princes, of whom Paris was one.

Pallas, the goddess Athene, who was the founder and protectress of Athens, and was specially worshipped as the 'goddess of the *city*' (πολιάς).

65. *O* shortened, in the Greek fashion, before another vowel in the next word. So V. has *Insulaĕ Ionio*, *tĕ amice:* and below *quĭ amant* Ecl. VIII. 107.

66. *suspensa*, 'hung' from the yoke in some way, so as to prevent its touching the ground with the share.

70. *puto* (stem *pu-* found in *purus*), properly 'to clear', 'to trim', whence comes this meaning 'to prune', as also the later and commoner sense 'to make clear (mentally)', 'to think'.

71. *indiget usus*, 'need requires'. The expression is artificial, but the sense clear.

73. The common consolation of disappointed affection: there are more fish in the sea than ever came out of it, as we say.

ECLOGUE III.

[A shepherd's singing match, Theocritean in character. Two shepherds, Menalcas and Damoetas, meet, and after some rude and jealous abuse challenge each other to a competition of song. They then stake each two cups which they describe. Palaemon (a shepherd too) comes up, and they make him judge. They sing alternate couplets—about their loves, their successes, their rivalry, their flocks. Palaemon decides the match to be drawn. It is imitated from various parts of Theocritos, a good deal from the fifth Idyll.]

[1—20. *M.* Whose flock? *D.* Aegon's. *M.* Poor flock, with a dishonest shepherd! *D.* I could tell a tale of you. *M.* No doubt it was I spoilt Micon's vines! *D.* Well, you broke Daphnis' bow. *M.* I saw you try to steal Damon's goat!]

1. *cuius*, adj. 'whose', an old-fashioned word found in Plautus and Terence, but in Vergil's time archaic. There was an old parody of these lines: dic mihi, Damoetas, cuium pecus, *anne Latinum?* Non, verum Aegonis, *nostri sic rure loquontur.*

3. 'Ah hapless tribe of sheep' (*oves* and *pecus* apposition). Jealousy makes Menalcas spiteful and suspicious, Aegon, Damoetas' master, being a lover of Neaera as well as Menalcas.

6. The *sucus* and *lac* are of course the same, but the point of view is different: he means 'the ewes are drained dry, and the lambs are starved'.

pecori et: notice the hiatus.

10. In two omitted lines Dam. has made a coarse accusation against

Menalcas, who replies ironically 'Ah no doubt, that was when they saw me chop with spiteful billhook the trees and young vines of Micon'—implying that these offences were committed by Damoetas.

The *arbusta* are the young elms used as supports for the vines (*G.* II. 354—361): both required pruning (*ib.* 368, 400, 410), but with care. This is a charge of spitefully hacking a neighbour's vineyard.

Note indic. *videre* with *cum*, which is here a pure relative to *tum*, as 13, 14. The common conjunctional use with subj. we have 19.

12. Dam. replies with another charge, this time direct, *M.* enviously broke the bow and pipe of Daphnis, given to him (*puero*) as a present by some other shepherd.

16. i.e. it is bad for masters when slaves are so thievish.

18. *excipere insidiis*, 'await in ambush', 'hiding to steal'.

Lycisca, 'Wolf', is of course the dog.

20. *carecta*, 'tufts or beds of rushes' = *cariceta* from *carex* 'sedge', 'rush'.

[21—27. *D.* The goat was mine, won in a single match with my pipe. *M.* You! you never had but a straw pipe, and sang badly on it.]

21. *non redderet:* past deliberative, 'was he not to give up?' 'ought he not to have paid?' It is practically the interrogative of the past jussive.

25. The *fistula* is, as above (II. 31), the 'Pan-pipe', or instrument of several reeds fastened with wax: this is opposed to *stipula*, the single straw.

27. The satire is effectively compressed: it was a bad song (*miserum*), badly sung (*disperdere*), on a single pipe (*stipula*), with a harsh note (*stridenti*).

C. quotes the well-known imitation of Milton in *Lycidas:*

their lean and flashy songs
Grate on their scrannel pipes of wretched straw.

[28—59. *D.* Will you try a match now? I stake a cow. *M.* I dare not risk one of the flock: I will stake two cups of Alcimedon, with carved borders and medallions. *D.* I have two cups of Alc. also: but they are not equal to the cow. *M.* Here comes Palaemon to judge. *D.* I agree. *Pal.* Sit down. Damoetas begin.]

29. *experiamur*, jussive dependent on *vis.* *vitulam*, here of 'a cow', usually a heifer calf.

30. Verg. (*Georg.* III. 177) advises the farmer not to milk the cattle that had calves: but Varro tells us that different customs were in use on this point. Anyhow the 'twice milking' and 'two calves' is a mere reminiscence of Theocr. who speaks (I. 26) of 'a goat with two kids milked into two pails'.

31. *pignus* is the 'stake'.

32. *ausim*, 'I should venture', old future subj. form from *audeo:* so we find *faxim*, *capsim* (subj.) and *faxo*, *iusso* (indic.). They are only found in Plautus, and old documents, or archaic imitations like this.

34. *alter* means 'one or other'.

37. *Alcimedon* is an unknown carver.

38. *torno*, 'the carving tool': it is sometimes used for a tool for

graving circles, with a central point fixed—something like a primitive form of lathe. Here it is evidently a higher form of work that is spoken of, and *tornus* is used generally.

39. Lit. 'the pliant vine...clothes the scattered clusters of pale ivy', *hedera pallente* being a Vergilian variation for the genitive, like *pictas abiete puppes* 'painted pine-sterns', *virgulta sonantia lauro* 'rustling laurel bushes': the point being that the less natural relation (abl. of instr. or material) is substituted for the more natural genitive.

In translating so artificialised an expression it is best to recast: 'where the pliant vine wreathed round them by the cunning tool is twined with pale ivy's spreading clusters'.

40. *in medio*, 'in the spaces' which were encircled by the vine and the ivy: these being an ornamental border for the medallion heads (*signa*) of the two astronomers.

Conon, a Greek astronomer of the time of Ptolemy Philadelphus (middle of the 3rd century B.C.).

The other unnamed one is supposed to be *Eudoxus* of Cnidus, a learned astrologer and astronomer of the 4th century B.C. who wrote a book on the weather-signs. Note the dramatic touch, the unlettered Menalcas forgetting the name.

41. *radius*, 'staff' wherewith the mathematicians drew their figures (when giving instruction to their pupils) in sand on a table: *gentibus*, 'for all nations'.

42. 'Seasons for the reaper and the bent ploughman': the *haberet* is final subj. after *quae*.

46. *sequentes* refers to the well-known fable of the poet and musician Orpheus, who sang so sweetly that the rocks and trees followed him.

Notice *Orphea* Greek accusative.

48. *nihil est quod*, 'there is no reason why': *quod* 'why', acc. relative, used exactly as *quid* interrogative.

49. *M.* pretends to think that *D.* is making excuses to retire.

50. Palaemon comes up as he speaks, and is suddenly substituted as the judge for some other that Men. was going to propose.

51. *voce lacessas*, 'challenge with the voice' i.e. to contest of song, (note the not uncommon idiom *ne* for strict consecutive *ut non*).

54. *sensibus haec imis reponas*, lit. 'store in your inmost feelings' i.e. 'give careful heed to this'.

59. *alternis*, abl. of manner: lit. 'with alternate (verses)' i.e. 'by turns': *camenae* [orig. cas-mena, cf. *car-men* for *cas-men*] 'the muses', old Italian name.

[60—75. *D.* I sing of Jove. *M.* I of Phoebus. *D.* My love Galatea woos me. *M.* Amyntas me. *D.* Doves I will give to her; I know where they build. *M.* Apples I give to him. *D.* Such words Galatea speaks to me: may Gods hear them. *M.* Amyntas loves me: but is far away'.]

61. *colit*, 'makes fruitful'. The common meaning 'inhabits' is out of place here.

63. *suave*, common poetic adverbial use of neut. adj. like *mortale sonans*, *longum vale*, *horrendum stridens*, *torvom clamat*, &c.

rubens hyacinthus, Greek rhythm with Greek word.

64. The apple was sacred to Venus, and the lovers' fruit: lovers gave each other apples, and the playful girl pelted her lover with them. So Theocr. v. 88.

66. *meus ignis*, 'my love'.

67. Some take *Delia* of Diana (born of Leto at *Delos*): but the sense is poor and the expression forced: it is far better to suppose Men. to mean 'My favourite Amyntas comes often to me; not even Delia (a shepherd maiden) is better known to my dogs'. A delicate way of saying that everybody runs after him.

68. *meae Veneri:* to cap *meus ignis* of his opponent.

69. *congessere*, 'have built': the dove being another lovers' gift. *palumbes:* see note on I. 58.

73. i.e. may the gods hear her (fickle) words of love, and bind her to fulfil them. (It is evident by the parallel reply that this is a complaint.)

75. *retia servo*, 'watch the nets': he is helping Amyntas out hunting, but the latter goes off on the trail of the boars.

[76—83. *D.* Iollas, send me your love Phyllis. *M.* Phyllis bade me a loving farewell! *D.* Bitter is the wrath of Amaryllis. *M.* Sweet is Amyntas.]

76. Damoetas makes a (playful) appeal to an absent *Iollas*, in the tone of a triumphant rival, to send him Phyllis to make merry with on his birthday. Menalcas replies in the character of Iollas, satirically assuming the part of the successful rival himself.

[This is the simplest explanation of an obscure and diversely interpreted passage.]

77. *faciam*, (fut. ind.) 'sacrifice': a technical word, the full expression being *sacra facere: vitula* is abl. instrum.

The sacrifice referred to is the *Ambarvalia*, a rustic Spring festival to Ceres, where the victim was led round the field, (whence the name, *amb- arv-*) amid songs and dances; and milk, honey, and wine were offered. See *Georg.* I. 338.

79. *longum* must surely go with *vale*, 'a long farewell': all absence is long to the lover, and there is no difficulty in the phrase.

Notice the Greek metrical usage, *valĕ inquit*, shortening the long vowel instead of eliding it before another.

80. *triste*, 'a sorrow', 'a bane': common use of neut. adj.—*varium et mutabile Femina*, ὀρθὸν ἀλήθεια, μεταβολὴ πάντων γλυκύ, &c.

82. *depulsis*, 'weaned': the full phrase is *a lacte depellere*, *Ecl.* VII. 15, or *ab ubere depellere*, *Georg.* III. 187.

arbutus, the beautiful 'strawberry tree' with its dark leaves and bright red berries, common in N. Italy.

[84—91. *D.* Muses, feed a cow for Polio. *M.* He too is a poet: Muses, feed a bull for him. *D.* May he who loves Polio be as happy. *M.* May he who loves Bavius love Maevius too.]

84. The dramatic illusion is interrupted by an abrupt transition from the imitation of Greek or Sicilian shepherd-songs to a sudden mention of Vergil's friend Polio and his rivals Bavius and Maevius.

Polio: C. Asinius Polio, friend and supporter of Julius Caesar, consul B.C. 40, won a triumph over the Illyrians, and established a free library

out of the spoils. He was a gifted man and a great patron of literature. Quintilian, Seneca and Tacitus speak of him as a great orator. Vergil (*Ecl.* VIII. 10) and Horace (*Sat.* I. 10, 42) praise his tragedies, and he also wrote a history of civil wars (60—30 B.C.), see next Eclogue.

Bavius and *Maevius:* two inferior poets or poetasters of Vergil's time, known from two contemptuous allusions, this, and the still coarser attack of Horace (*Epod.* X. 2), who writes a poem to wish shipwreck to the 'stinking' Maevius. Servius tells us simply that 'they were very bad poets and enemies of Horace and Vergil',—which we could infer for ourselves from these passages.

85. *Pierides*, Greek name for the Muses, from Pieria in Macedonia near Olympus, the fabled place of their birth.

87. *qui cornu petat* (*qui* consecutive with subj.), 'able already to butt', *petere* being used in its common sense of 'to attack'.

88. *veniat quo te quoque gaudet:* artificial compliment, 'may he come where he is rejoiced that thou too art come', i.e. 'may he be as happy and famous as he rejoices that thou art'.

89. i.e. may the luxuriant fertility of the golden age come back for him.

91. 'To yoke foxes' and 'to milk he-goats' are proverbial expressions for futile toil. The last occurs in Lucian τράγον ἀμέλγειν : the Greeks had a vast number of such proverbs for vain labour.

[92—end. *D.* Boys, shun the snake. *M.* Sheep, avoid the river. *D.* Take the goats from that water. *M.* Drive the sheep out of the sun. *D.* My bull, like its master, pines from love. *M.* My lambs are suffering from the evil eye. *D.* Say where the sky is three ells across. *M.* Say where flowers have kings' names on them. *Palaemon.* I can't decide between you.]

94. *non bene ripae creditur*, i.e. ''tis unwise to trust the bank', meaning 'don't go too near the edge'.

96. Notice *reice* [properly so spelt, not *reiice*], here, unusually, only two syllables.

98. *praeceperit*, 'forestalls', i.e. spoils, destroys, dries up beforehand.

100. *ervo*, 'vetch'.

101. He pretends to believe that his bull is lean from love, like himself!

102. *neque* seems to be used by a strange license for *ne—quidem*. 'Not even love (i.e. a worse, a stranger thing) is the cause of *my lambs'* (*his*) leanness'. Cic. quoted by Wag. and Con. (*Tusc.* I. 26) has a similar use, 'quo *nec* in deo quidquam maius intelligi potest'.

103. *fascinat* (Latin form of βασκαίνω, origin of English *fascinate*), is the term describing the superstition (universal at one time) of the evil eye.

105. The riddle—Where is the sky 3 ells wide?—is one of those to which the answer is unknown, though diverse bad guesses have been made. Perhaps it has no answer. [An old Grammarian says the answer was 'the grave of Caelius', a Mantuan.]

106. *inscripti nomina*, 'with the names inscribed': the Greek construction of the object-acc. after passive. Cf. δέλτος ἐγγεγραμμένη

συνθήματα. See note on I. 55. [The Hyacinth leaf was supposed to be marked with AI for Aias or Υ for Hyacinthus, both sons of kings.]

109. 'You both deserve the cow: you, and all who fear the sweets of love or suffer its pains': a pretty, but elaborate and obscure line, to describe the plagues of love: full of anxiety to the beloved, full of sorrow to the scorned.

111. *claudite...rivos:* the rills in those hot lands were led into the fields and stopped by sluices so as to husband the water and let it out on the land when required.

ECLOGUE IV.

The character of the fourth Eclogue is sufficiently expounded in the Introduction ('Execution of the poems', p. 16), to which the reader must be referred. It is a vision of the new golden age under Augustus: and it is connected with the birth just about this time of a child, whom Vergil pictures as recalling by his adventures and exploits the heroes of old (31—36), and rising to power like his father, and at last to the company of the gods (15—17). The buoyant tone of enthusiastic hope, making allowance for poetic, and perhaps playful, exaggeration, is not difficult to understand. After the corruption and incapacity of the later republic, and the ravages of the Pompeian war, the one hope seemed to be the firm establishment of a central rule under the Caesars. This hope had been rudely broken by Julius Caesar's murder in 44, but revived again, when Octavianus in the great battle of Philippi defeated (42) the party of Brutus. The interval had however been a good deal disturbed by rivalry between the party of Caesar and the malcontents who made common cause with the followers of Antony. There had been in 42 a rising of Antony's wife and brother (Fulvia and Lucius) in Latium, which was finally crushed at Perugia in 41. There was a remnant of the Senatorian malcontents under S. Pompeius in Sicily, still lingering after the defeat of their friends at Philippi. Antony returned in late autumn (41) to gather up these fragments, and fight it out with Octavianus. But the armies refused: they had had enough, and they forced their leaders to make overtures of peace, which was concluded at Brundusium (40 B.C.). This peace was confirmed by the marriage of Antony with Caesar's sister Octavia, Octavianus himself being married about the same time to Scribonia. The civil wars seemed over; the general cessation from hostilities restored the hopes of everybody: and the universal enthusiasm inspires the sanguine exultation of the 4th Eclogue.

The real difficulty however remains: *who is the child?*

Three solutions have been suggested:

(1) the child of Scribonia and Octavianus:

(2) the child of Antony and Octavia:

(3) the child of Polio.

(1) The child of Scribonia and Octavianus is in the last degree unlikely, as it was a girl, namely the afterwards infamous Julia. Vergil

would hardly have written this poem before the birth of the infant, when there would be an even chance of his glowing prophecy being thus made ridiculous. Moreover, 'incipe, parve puer, risu cognoscere matrem' (line 60), and the line which follows likewise, is plain proof that the child was born, and was a boy. And even supposing we assume the opposite, Vergil could not have allowed this prophecy, proved to be erroneous, to appear in all its absurdity three years later, when the Eclogues were published.

(2) The child of Antony and Octavia is equally out of the question. For first, Octavia's first child after her betrothal to Antony was the child of Marcellus: secondly, it was likewise a girl: and thirdly, Antony was Caesar's dangerous rival, and, tho' reconciled, would hardly receive such a compliment from the court favourite Vergil.

(3) We conclude therefore it must be the child of Polio, born in this year, and afterwards known as Asinius Gallus. The objections to this are: the phrase *te consule*, line 11, which seems strange as addressed to the father : and the strong expressions about the boy as of divine origin (49), destined to divine honours (15), and to the government of the world (17). The answer is: first, that the consulship was still a splendid position, and had not sunk to be the nominal honour it was later: and that at the beginning of the new era the birth of Polio's son should fall in the year when Polio was consul was a happy coincidence worthy of mention. Secondly the whole new generation is to share in the great renovation; and Polio's son is only the firstborn and the greatest. The 'government of the world' need not mean more than the consulship, which still controlled the whole empire: the boy is to be consul like his father. Lastly, as is more fully set forth in the introduction (p. 16), something must be allowed to poetry, and to friendship, and even to playfulness.

[1—47. Let me sing a higher strain, worthy of a Consul, Polio. A new age begins: the Age of Gold once more, and the birth of a boy ushers it in. He will be raised to divine company, and rule the world. The earth will offer its fruits spontaneously: evil things shall perish: there will be left a few traces of ill, which will lead to brave deeds and adventure—the glories of Jason and Troy repeated, when he is a man. Commerce will cease: wealth and beauty will come unsought: such is the will of Fate.]

1. *Sicelides* (Greek form) 'Sicilian' Muses, appealed to by Theocritus, Moschus, and the Greek pastoral poets generally.

3. *consule:* Polio, see Introduction to the Eclogue.

The general sense is 'let my rustic song be worthy of the consul'. His song is still rustic in the sense that he speaks of flowers, goats, trees, fields, ploughing &c.

4. *Cumaei.* The so-called Sibylline books were prophecies supposed to have been uttered by an inspired half-divine woman, called a Sibyl, who lived in a cave in the promontory of Cume or Cyme in Campania (*Aen.* III. 441).

The belief in such inspired women (of whom several are mentioned) was originally Greek. There are two different prophecies here put together.

(1) The prophecy of the several ages (golden, silver, brass, and

iron,—gradually getting worse), of which the last is now come. Vergil means the terrible age of the civil wars which is just at its close.

(2) The prophecy of the Great Year, which was astronomical: after many ages the heavenly bodies would all be in the same position as at first, and then things would begin again. This new good time is inaugurated by Augustus: the child to be born is to be a hero of it, and it is to begin with a new gold age.

6. *Virgo:* 'Justice' who fled from the earth when the golden age came to an end, and became a heavenly body under the name Astraea, *Georg.* II. 474. So Ovid *Met.* I. 149 says 'Last of the gods the maiden Astraea left the blood-stained earth'.

Saturnia. According to the Roman legend Saturnus reigned in Latium during the golden age (*Aen.* VII. 310—327), when all was peace and virtue.

10. *Lucina:* Diana as the goddess who assisted at birth, as Horace addresses her in *Carm. Saecul.* 15—16 '*sive tu Lucina probas vocari, Seu Genitalis*'.

tuus, 'thy brother'. Apollo is king, as the god presiding over the new golden age: perhaps especially as the guardian of Augustus.

11. *decus hoc aevi*, 'this great age': artificial phrase like *urbis opus*, Ἡρακλέους βία, βασιλέως σέβας, &c. *inibit*, 'will enter', begin.

12. *magni menses,* 'the great months', are the periods of the new 'Great Year': see note on 4.

13. *sceleris nostri*, 'the wickedness of our age': he is thinking of the civil wars, assassinations, proscriptions, and horrors, to which they hoped that the new era would put an end.

14. *irrita*, 'being done away'. To say 'the traces of ill, being done away, shall relieve the world' is like the phrases *nubes retexit montem* &c. *Ecl.* II. 26.

15. 'He shall be admitted to the life of the gods': i.e. the child shall enjoy the new golden age of happiness. For the golden age see Ov. *Met.* I. 89.

17. See Introduction on Polio.

18. *nullo cultu:* the spontaneous production of the earth was one of the signs of the golden age: *omnia liberius nullo poscente ferebat*, *G.* I. 128.

19. *baccar:* generally taken for 'foxglove'. Notice the beautiful epithet *errantes*, 'the straying' ivy.

20. *colocasia*, 'Egyptian bean'.

21. *ipsae*, 'of themselves': another similar feature of the golden age.

24. *herba veneni*, 'the herb of poison': gen. of description, used in a great variety of shades of meaning: here it might be called gen. of *equivalence*, like *urbs Mycenae*, *mons Cimini*, *flumen Himellae,* or in English 'the Book of Job', 'the Play of Hamlet'.

25. *vulgo*, (the important word), 'everywhere', 'broadcast'.

amomum, III. 89.

28. There is a certain difficulty about the word *molli* used of the *ripe* corn (*flavescet*): but probably the poet is thinking of the full teeming ear as opposed to the wizened dry corn of a bad harvest.

30. *roscida mella*, 'the honeydew': referring to the superstition that the skies dropped sweet dew on the leaves, whence the bees plucked honey with no trouble.

The superstition is doubtless due to the common phenomenon of trees being covered in summer with a gummy sweet substance (called in English also 'honeydew'), which is really a secretion of aphides.

The acc. is a sort of quasi-cognate: something like agere *Cyclopa*, saltare *puellam*, vox *hominem* sonat, *Aen.* I. 328.

31. *fraudis*, in a general sense 'mischief', 'ill'.

32. *Thetis*, the sea goddess, daughter of Nereus, used by common poetic convention for 'the sea' (like Bacchus, Ceres, Mars, &c. for wine, corn, war, &c.).

32—3. The 'traces of ill' are apparently needful to make the interest and the adventure of life: voyages, cities, agriculture, and fighting; the Argonauts, the ancient wars, the Trojan expedition are all to come over again.

34. The *Argo*, the ship which bore the Greek heroes under Jason across the Archipelago to fetch the golden fleece from Colchis: *Tiphys* was the Boeotian steersman of the ship.

quae vehat, final subj.

37. 'when thy age is strengthened to manhood' is the sense: the phrase is slightly artificialised in V.'s later manner.

38. *vector*, 'the passenger', he who sails, 'vehitur'.

40. *rastros*, variant form for *rastra*.

42. *mentiri*, bold expressive word for false colours of dyed wool: 'to mock the diverse hues'.

44. *mutabit vellera luto:* the simplest construction is probably right, 'change his fleece *with* yellow...', i.e. assume the yellow dye. The conception of rams becoming naturally purple, scarlet, or yellow, is rather grotesque.

45. *sandyx*, 'scarlet', a dye derived from a mineral according to Pliny.

46. *talia saecla...currite:* some take *saecla* voc. 'Run on great ages' sang the Fates to their spindles: but *talia* is awkward, and so is the voc. with *fusis:* if the Fates spoke to their spindles why should *saecla* be voc.? Better (with Forb. Voss. L. K.) translate 'Run on through such great-ages'; like *currere aequor*, *currere stadium*.

The phrase is imitated from Catullus, *Currite ducentes subtemina, currite fusi*.

[48—end. Enter on thy honours, thou child of Iuppiter! All the world awaits thee with joy. O may I be blest with life to tell of thy deeds—then Orpheus, Linus, nor Pan should out-sing me. Child, smile on thy mother, and let her smile on thee—else how canst thou be raised to heaven?]

49. *Iovis incrementum*, 'offshoot of Iuppiter': the rare word and bold and unusual rhythm emphasizing the stateliness and dignity of the idea.

50. *convexo pondere*, 'the weight of its dome': the world *totters* at the approach of the 'mighty scion of the gods', and the new great time.

51. *terrasquē:* the *quē* imitated from Homer (e.g. Λάμπον τε Κλύτιόν τε), and frequent in V. at the beginning of the line, usually before double consonants, *aestusquē pluviasque*, *lappaeque tribolique*, *Eurique Zephyrique*, *fontesque fluviosque*, &c.

52. *aspice ut laetantur*, see note on *Ecl.* v. 7.

53. Expression slightly entangled and elaborated: but sense clear enough.

55. *Orpheus*, mythical singer of Thrace, son of Oeagros, river god, a king of Thrace, and the Muse Calliope (called Calliopea 57).

56. *Linus*, the other ancient mythical singer, son of Apollo and a Muse. See fuller account VI. 67.

57. Note *Orphei*, Greek dat. form.

58. As *Pan* is the local god of Arcadia, the Arcadians would be favourable judges: so this boast is strong.

60. *risu*, 'with a smile'.

61. *tulerunt fastidia*, 'have brought weariness': the mother in her pregnancy has suffered much, and he must repay her with love.

Note poetic quantity *tulĕrunt:* so the poets have stetĕrunt, dedĕrunt.

63. So Horace speaks (*Od.* III. 3. 9) of Pollux, Hercules and Augustus reclining in heaven and drinking nectar. C. quotes Hom. *Od.* XI. 601, where Herakles 'enjoys feasts among the gods, and has Hebe to wife'.

ECLOGUE V.

[Two shepherds, Menalcas and Mopsus, meet, and after a little mutual praise for their powers in music and poetry, retire into a cave and sing of Daphnis. Mopsus sings the lament for his death, and Menalcas sings of his deification. They then part after mutual presents.

The poem is certainly early in work: it is a close Theocritean imitation in subject, following the Daphnis lament in Theocr. *Idyll.* I. The original part is the second song of deification. And, as in B.C. 42 was held the celebration of the sacred birthday of Julius Caesar (4 July) who received divine honours, it is highly probable that the poem belongs to that year, and had allegorical reference to Caesar. There is no direct evidence of such allegory, but it quite suits Vergil's practice elsewhere: and the expressions 'Daphnis marvels at the strange splendour of heaven's threshold...looks down on clouds and stars below him' (56—7)...'The rocks and trees reecho he is a god, a god!' (64)...And the mention of the 'altars of Phoebus' in connection with those of Daphnis (as the ludi Apollinares were celebrated on 6 July, Caesar's birthday on 4 July), all suggest the reference as likely.]

[1—19. *Men.* Two poets and singers such as we should sit down and sing. *Mop.* You decide whether under the tree or in the cave. *Men.* (sportively). Amyntas is your rival. *Mop.* Ay, and Phoebus' rival. *Men.* You begin: sing of love, the praise of Alcon, of strife with Codrus. *Mop.* I will sing my own song: then ask Amyntas

to beat it. *Men.* Amyntas is no more a match for you than the willow for the olive.]

1. *boni* goes with the infinitives, 'skilled to play, &c.' The construction of inf. with adj. is Greek, and common in Augustan poets: praestantior aere *ciere* viros (*A.* VI. 164), and Horace's audax *perpeti*, celerem *volvere*, &c.

3. *consedimus*, perf. 'Why did not we sit?': a (Greek) delicacy of speech for 'why don't we': something like *poteras*, I. 79. [Others read *considimus*, easier tense, but less well supported in MSS.]

corylis are 'hazels'.

4. *maior*, 'elder': often so used, e.g. Scipio Africanus *maior*.

7. *raris*, 'spreading', 'straggling': opposed to *densus*.

sparsit, indic. after *aspice ut*. In animated or colloquial expressions like *dic*, *quaeso*, *rogo*, *cedo*, *narra*, *en*, *aspice*, we often have the dependent question (or, as here, exclamation) treated as though it were the principal verb, and indicative. So Plautus: Dic ubi ea *est*?... Scin' quid mihi in mentem *venit*?...Cicero: Dic quaeso num te illa *tenent* (*Tusc. Disp.* I. 5).

labrusca, 'the wild vine'.

8. A half playful compliment: Amyntas being (15) a rival whom Menalcas despises, and Mopsus also (18).

10. *Phyllis* the loved girl, *Alcon* the friend, and *Codrus* the foe, are just shepherd names.

11. *iurgia Codri*, 'quarrels with Codrus', 'abuse of Codrus': gen. objective.

14. *modulans alterna notavi*, 'and marked the tune betwixt': i.e. as he wrote he stopped to play, then wrote, then played again, &c.

15. *iubeo ut:* poetical variation for prose construction with inf.

17. *saliunca*, called 'the Celtic nard', a low fragrant shrub. The things compared resemble each other somewhat in both cases.

[20—44. Nymphs and all nature lamented Daphnis: the trees, rivers, cattle, even wild beasts: Daphnis yoked tigers, and led Bacchanals, and was the glory of all. Pales and Apollo leave the fields in sorrow: weeds and thorns grow up for flowers and corn. Shepherds, plant and water, and build a tomb, and write on it, 'Daphnis the fair is risen to the stars'.]

21. The rare rhythm of the overhanging *spondee*, which makes the line *slow*, is always used intentionally by Vergil: *ducunt—G.* III. 317 of the weary goats: *stipant—G.* IV. 164 of the labouring bees: *tollunt—G.* IV. 196 of the heavy stones: and here of sorrow.

23. *atque...atque:* unusual for *et...et*.

27. *Poenos*, 'African' lions (so called from Phoenician Carthage): a mere literary epithet, as lions were native to Africa.

28. 'The wild mountains and woods tell that the lions lamented',—by their echoes, he means: the cries of the beasts resound from the mountains.

29—31. i.e. Daphnis taught the shepherds the rites of Bacchus: whose worship came from the East (*Armenias*), whose car was drawn by tigers (29), whose company of worshippers (*thiasos*) carried the wand or thyrsus (*hastas*) twined with vine leaves (*foliis*).

31. *intexere hastas foliis:* Vergilian variation for the more natural *hastis folia:* so *liquontur sanguine guttae*, *vina cadis onerare*, *spem fronte serenat*, &c.

35. *Pales*, rural deity of shepherds and flocks, whose festival (Palilia) was kept 21st April, and was regarded as the natal day of the city. Ovid *Fast.* IV. 721 gives a long and lively account of it: the offerings, the peculiar purifications and celebrations, and the prayer addressed to her. She made the flocks and herds fertile in milk, wool, and young.

Apollo, as the god of shepherds, called *νόμιος* 'pastoral', Theocr. XXV. 21. See also for both *Georgic.* III. 1—2.

36. The very earth mourns: you plant fine barley grains (*grandia*), and you get only weeds, darnel (*lolium*) and wild oats.

37. *infelix*, 'unfruitful', the opposite of *felix* which in its old use (connected with stem *φυ-* and *fetus*, *fecundus*, *femina*, *fenus*) meant 'productive': so nulla *felix* arbor, Liv. V. 24: Fest. 92 *felices* arbores Cato dixit quae fructum ferunt. See *Georg.* I. 54.

38. Spondaic line; Greek rhythm with the Greek word *narcisso*.

39. *carduus*, 'thistle': *paliurus*, a prickly shrub, 'thorn'.

40. *spargite humum foliis* can only mean 'scatter leaves on the ground' in honour of the dead Daphnis: like *manibus date lilia plenis; purpureos spargam flores* (*Aen.* VI. 884—5) in honour of dead Marcellus. [Con. translates it, 'sow the turf with flowers', quoting IX. 19: to which however refer.]

inducite fontibus umbras, i.e. plant trees near the streams, 'curtain the springs with shade' (L. L.).

41. *fieri*, inf. after *mandat:* see II. 43.

42. *carmen*, 'a verse', i.e. the epitaph which follows: *carmen* is strictly used of any formula: *lex horrendi carminis* Liv. I. 26. So here of an inscription, and *Aen.* III. 287.

[45—55. *Men.* Your song is sweet: you rival your teacher. I will now sing in my turn a song of my own, and raise Daphnis to the skies. *Mop.* Nothing could delight me more: Stimichon has told me how beautiful your song was.]

48. *magistrum*, i.e. Daphnis.

49. *alter ab illo*, 'next to him'. The Romans in such comparisons said '*from*': so often '*prope ab*': so *alius sapiente*, and the abl. after comparative arose in the same way.

50. *quocumque modo*, 'as best I can': modest.

53. *sit*, potential, 'could be'.

54. *dignus*, with inf.: Greek construction (see note on line 1): not in Cic.: excessively common in Augustan poets.

55. *Stimichon*, another shepherd: imaginary name.

[56—80. Daphnis is now looking down from heaven, and joy seizes all nature—the rustic gods, the beasts, the very hills and rocks say 'He is a god'. Be kind to us: here are your altars, and offerings I will bring in abundance, songs and dances, and your name shall be in honour for ever.]

56. *Olympi:* the Thracian mountain, in Homer the palace of the gods, and in all after poets used for 'heaven'.

59. *Pan*, the country god: *Dryades* (δρῦς a tree), the Greek wood-nymphs.

63. *intonsi*, 'the unshorn' mountains: fine epithet for wild wooded hills.

65. *felix*, by transferred sense, 'kind', 'propitious'. So *felix* hostia, *felix* omen, *felix* faustumque sit, and *sis felix*, regular prayer to gods: see *Aen.* I. 330.

66. *duas altaria*, i.e. 'two *arae* as *altaria* to Phoebus': apposition. The *ara* was for libations and ordinary offerings, *altare* for *victims*. (See Introduction on the meaning of this, p. 61.)

67. *bina*, 'two each year': the same as *duo* next line.

68. *crateras*, Greek form of Greek word, as often.

71. *Ariusia*, district on N. coast of the Greek island Chios, where a famous Chian wine was grown. (*nectar* and *vina* are of course in apposition.)

calathis, usu. 'basket', here perhaps jars or flasks cased in wicker like the Florence oil flasks, or Tuscan country wine bottles generally.

72—3. *Damoetas*, *Aegon*, *Alphesiboeus*, Greek shepherd names from Theocritus. *Lyctius* is 'Cretan' from Lyctos a town close under Mt. Dicte in Crete.

73. *Satyros*, the Satyrs were the followers of Dionysos or Bacchus, a sort of half beast half god, pleasure-loving animals with human form, but having horns and a tail. They were identified with the Roman rustic similar divinities called Fauns.

75. In *lustrabimus agros* he suggests the Roman feast of Ambarvalia. See III. 77.

77. The ancient belief was that the tree-cricket fed on dew. 'The cricket whose meat and drink is the soft dew' (Hesiodic poem, *Shield of Ach.* 393). 'Does he feed on dewdrops like the cricket?' Theocr. IV. 16.

80. *damnabis votis*, 'you will make them pay their vows' by granting their prayers.

The abl. *votis* is the abl. of penalty, like Seneca's *omne genus humanum morte damnatum est* (*Ep.* 71. 15). It belongs to the class of abl. of *cost* or *price*.

[81—end. *Mop.* What thanks can I give you? Your song is sweeter than the song of the wind, the waves, the rills. *Men.* I will give you my reed-pipe, on which I have sung before. *Mop.* I will give you my crook, which the fair Antigenes asked for in vain.]

82—5. Notice the characteristic love of natural beauty in these delightful lines, whose very sound is subtly suggestive.

86—7. He quotes as his former songs the first lines of Ecl. 2 and 3. This suggests that these three were the three first written, and in the order 2, 3, 5. See Introduction on 'Dates of the Eclogues,' p. 9.

88. *pedum*, 'a foot-stick' i.e. a shepherd's 'crook': named from its use, for catching the stray sheep and goats by the leg.

89. *Antigenes*, another imaginary shepherd's name.

90. It was a well shaped stick, 'with even knots', and a bronze tip.

ECLOGUE VI.

The sixth Eclogue is addressed to Varus. The poet seems to have intended or tried to write (*cum canerem* 3) an epic poem on 'kings and battles', and the 'praises of Varus, and sad wars'. What wars Varus had conducted we know not: but anyhow Vergil gave up the task as beyond him. In this eclogue, which he calls pastoral (*agrestem*, 8), though the main interest is in Silenus' song, he tells how the shepherds found Silenus sleeping, and bound him for a jest in his own chaplets, and painted his face with mulberry. Silenus promises them a song to release him: and sings [here Vergil becomes Lucretian in style and matter] the tale of the creation of the world: then the stories of Pyrrha, Prometheus, Hylas, Pasiphae, Atalanta, the Phaethontiades.

Then he sings the divine honours paid by Phoebus and the Muses to the poet Gallus, his friend: and the stories of Scylla, Philomela, and other old tales.

[1—12. My first poems were rural: when I began to try epic, Apollo forbad me. So I will return to rustic themes, and leave your praises, Varus, to others to sing. Yet if these humbler strains find readers, the fame of Varus will be known to the country: the praise of Varus is dear to Phoebus.]

1. *Syracosio*, Theocritean; Greek form of adj. of Syracuse.

2. *Thalia*, one of the muses. The names of the Muses were used often at random: but here the name is appropriate, as Thalia was the rustic muse, and was represented with a *pedum* or crook.

3. To 'sing of kings and wars' is to write Epic. Note tense of *canerem*, 'when I strove to sing.'

Cynthius, Apollo, from Mt. Cynthus in Delos, where he and Artemis (Diana) were born of Leto.

aurem vellit, 'plucked my ear',—to remind him. So Milton, *Lycidas*

...And slits the thin spun life. 'But not the praise',
Phoebus replied, and touched my trembling ear.

5. *deductum*, metaphor from spinning, 'drawn out' i.e. 'thin spun'. (Milton evidently in the passage quoted had this word too in his mind.) 'A shepherd's sheep should be fat, his song slender', is the sense.

6. *super tibi erunt*, 'you will have plenty', *super* used adverbially. For *Varus* see introduction to the Eclogue.

10. *myricae*, 'the tamarisks': the shrub he selects to stand for the woodland growth is characteristically taken from Theocritus, where *μυρῖκαι* abound.

12. Shewing that this song was headed *Varus*.

[13—30. Two Satyrs found Silenus asleep and bound him with flowers, a nymph painting his face. When he awoke he promised for his freedom to sing what they wanted].

13. *Chromis* and *Mnasyllos:* Greek names, probably of Satyrs.

14. *Silenus*, chief of the attendants of Bacchus, represented as a fat flushed bald jovial old man, fond of all enjoyment. Here he is asleep and the flower crown has slipped off.

15. *Iacchus* was strictly son of Demeter, and one of the powers worshipped at Eleusinian mysteries. But he is often identified, as here, with Bacchus. So VII. 61.

venas may be acc. of reference, but see *Ecl.* I. 55.

16. *procul tantum*, literally 'just so far' i.e. 'a little way off'.

17. *cantharus* (Greek word), the cup specially sacred to Dionysos, a large goblet with two tall curved handles.

attrita, suggests the weight of the cantharus and its frequent use.

19. *luserat*, poetic for ordinary *deludo*, 'had cheated', *spe* being abl. of separation: the thing *out of which* they were cheated.

ex is out of place, unusually. C. quotes Lucr. III. 10 *tuis ex*, *inclute*, *chartis*.

21. *iamque videnti*, 'his eyes now open'.

22. *moris*, 'mulberries'.

24. *potuisse videri*, 'to seem to have been able' to bind me: it is enough for you that it should be known you *could* do it: no need to do it really.

25. *cognoscite*, 'hear': he is going to give them the song.

27. *in numerum*, 'in measured beat', in time with the song. This is an idiomatic use of *in* with acc. So *in morem*, 'duly' *Aen.* V. 556, *in orbem*, 'in a circle' VIII. 673, *in spem*, *G.* III. 73, *in versum*, IV. 144.

videres, potential past, 'you might have seen'.

29. *Parnasus*, Apollo's mountain in Phokis, on the slopes of which was Delphi.

30. *Rhodope*, mountain range in Thrace: *Ismarus*, another mountain on south coast of Thrace, west of Hebrus: Thrace was the centre of the Orpheus legend, *Georg.* IV. 517.

Note the Greek form *Orphea* of accus. *-ea* making one long syllable.

[31—42. The passage which follows is the account of the origin of the world which was given by the Epicurean philosophers, and appears in Lucretius' great poem *De Rerum Natura*. The language and style also is a close imitation of Lucretius; though the philosophical account is compressed or even obscured.

The main points are the Great Void (*magnum inane*), and the atoms (*semina prima*), which composed by gradual separation the four elements (Earth, Water, Air, Fire (or aether): out of these grew the world (*orbis*): then followed the severance of earth and water, and the growth of forms. Then the sun is made (of the fire), and clouds (of the air), and vegetables and animals arise. Next, he tells of the early history of man, and the reign of Saturn and the tale of Prometheus. From this he drifts off to other mythological stories.]

31—32. *coacta fuissent*, 'had been driven together': it was by the meeting of atoms that the separation of substances and growth of matter began.

fuissent, like *concreverit*, *coeperit*, *stupeant* is indirect interrog. (or exclam.) after *uti*.

35. Most edd. take *durare* intrans., *solum* nom. But it is better to take *orbis* as the nom.: 'the world hardens its soil and shuts off Nereus in the sea, and assumes its several forms' is more natural than to say

'the *soil* hardens and' does all the rest. Further the balance of the line is better.

Nereus is the sea god: so this is only an artificial way of saying the sea is parted from the land.

37. In Lucr. (V. 471) the sun is formed (out of the aether) before the parting of earth and water. But V. is not extreme to mark the exact order.

terrae stupeant is a natural imaginative touch.

38. *altius:* because the clouds (formed of air) have risen, as earth and water have fallen. [Others put stop at *altius* and take it with *lucescere;* but this is decidedly awkward.]

39—40. The subjunctives with *cum* are due to the orat. obliq. It is the song of Silenus that is being reported.

41. *Pyrrhae.* Deucalion and his wife Pyrrha, when Zeus in anger destroyed the world by a flood, were alone saved in a ship for their piety. After the waters subsided, they asked the ancient oracle of Themis (at Delphi) how to repeople the earth. The oracle told them 'to cast back the bones of their mother'. They threw behind them the stones (of mother earth), and these became men and women.

Saturnus ruled in Latium during the golden age, see *G.* I. 127, *Aen.* VIII. 324, and above, *Ecl.* IV. 5.

42. *Prometheus*, the Titan stole fire from heaven for men, and was chained for the deed by Zeus to the rocks of Caucasus, where an eagle devoured his liver.

[43—63. He sings then of the death of Hylas, the love and misery of Pasiphae, the defeat of Atalanta, the transformation of the daughters of the Sun.]

43. *Hylas*, a boy beloved by Herakles, sailed in the Argo with the rest, and once when he was fetching water from a stream, the Nymphs loved him and drew him down so that he came back no more. Herakles went seeking him inconsolably.

nautae are the Argonauts.

44. Observe the metrical licenses (Greek): Hy̆lā Hy̆lă omne.

45. *Pasiphae*, wife of Minos king of Crete. Poseidon wroth with Minos caused Pasiphae to become enamoured of a bull which the god sent out of the sea, and to give birth to the monster Minotaur, half bull, half man (*Aen.* VI. 24). So he calls her 'happy, had cattle never been'.

46. *solatur*, 'he consoles her': fanciful poetic brevity for 'he sings how she was consoled'.

47. Here the 'reported speech' breaks off, and we have the words of the song itself as though Pasiphae were addressing herself in her shame and solitude.

48. *Proetides*, 'the daughters (Greek fem. form) of Proetus' king of Tiryns, who by wrath of Here (Iuno) were driven mad and fancied themselves cows: but even they, says the singer, did not go so far as to fall in love with a bull.

49—50. *tam turpes pecudum...concubitus*, 'the foul union with a bull'.

53—4. Notice the melody of these beautiful lines, helped by

the rare Greek rhythm *fultus hyacintho*: 'resting his snowy limbs on the soft hyacinth bed, chews the bright grass beneath a dark ilex'.

fultus: u long in arsis, i.e. by stress of the foot,—not uncommon license.

56. *Dictaeae*, because Dicte is a mountain in Crete, and the whole is a Cretan story.

60. *Gortynia*, 'Cretan', from Gortyna a town in Crete. She bids the nymphs guard the openings in the woods, lest the bull meet her: perhaps, enticed by grass or the Cretan cows, he may be near. All this passage shews an increasing command of the varieties of hexameter rhythm.

61. *puellam:* Atalanta, an Aetolian maid, very swift of foot, made her suitors race with her, under pledge that if defeated they should die; if victorious, the winner should wed her. She was at last beaten by Hippomenes, who enticed her to swerve in the race by throwing a golden apple, from the fabled garden of the Hesperides beyond the Pillars of Hercules (Gibraltar).

62. *Phaethontiadas:* the daughters of the sun, sisters of Phaethon, who yoked the horses of the sun for their brother to drive. He drove the sun's car near to the earth, and Zeus killed him by a flash of lightning: the sisters who bewailed him were changed into alders (or, as V. elsewhere says, *poplars*) *Aen.* X. 190. Ovid's version says nothing of their yoking the car, but merely that they bewailed the dead body of their brother.

Many edd. say *Phaethontiadas* is used by extension of the ordinary usage of patronymics to mean *sisters* of *P.*: but as the sun himself is also called *Phaethon*, the ordinary meaning 'daughters' will do.

For *circumdat*, *erigit*, see note on *solatur*, 46.

[64—end. Then he sings of Gallus, led by a Muse as he wandered in Boeotia to their sacred mountains, where the poets arose before him, and Linus gave him the reed-flute of Hesiod, and bade him sing of Apollo's Grove at Grynium. Then he sings of Scylla daughter of Nisus, and how she assailed Ulysses' ships: of the feast and transformation of Tereus and Philomela—all that Phoebus once sang to Eurotas, when the valleys heard and told the stars—till evening came.]

64. *Permessus*, river of Boeotia rising in the Muses' sacred mountain Helicon, and flowing into lake Copais.

Gallus, Vergil's friend C. Cornelius Gallus, who came from Gaul and settled at Rome, at the age of 20, about 46 B.C. He was a poet and orator and soldier; and after Julius Caesar's death espoused the cause of Octavianus. In 42 he was appointed commissioner (with Polio and Varus) to divide the lands near Cremona and Mantua among the soldiers—and helped Vergil to recover his farm. In 31 he commanded a detachment at Actium, and when Octavianus returned to Italy, Gallus was sent to pursue Antony. He completely succeeded in breaking the Egyptian power, and was made first prefect of Egypt. Here after some years he became arrogant and gave offence to Augustus, who deposed him; and he killed himself B.C. 26.

He was a friend of all the eminent men of the time, Vergil, Polio,

Varus, Ovid. Vergil here treats him to a rather extravagant compliment, making him honoured by the Muses on Helicon.

65. *Aonia* was the name given to the district of Boeotia where Helicon was. *sororum* are the Muses, who dwelt there.

67. *Linus*, a beautiful youth, son of Apollo and a Muse, who died young and was lamented by dirges, as a singer himself. There was a special Boeotian worship of him, and he had a grotto on Helicon.

The laments for Linus, like those for Daphnis and Adonis, are perhaps symbolical laments for the withering of spring beauty under the summer heats. See Introduction.

70. *Ascraeo seni:* Hesiod, born at Ascra in Boeotia near Helicon. The reference is to *Theog.* 22 sqq. where the poet says that the Muses taught him song as he was keeping sheep on Helicon, and gave him a bough of bay, and bade him sing of gods and specially of them, the Muses.

71. This is told usually of Orpheus.

72. *his*, 'on these' reeds.

Servius tells us that the Greek poet Euphorion (220 B.C.) had sung the story of Apollo's grove and sanctuary at Grynium (old place on coast of Mysia in Asia Minor) which had been founded there by Grynus. These two seers Mopsus and Calchas contended for the prize of divination: and Calchas being defeated died. This the poet Gallus had translated.

73. i.e. that the fame of it may be increased.

74. *Scyllam* is governed by *ut narraverit.* 'Why should I tell how of Scylla [he sang]?'

Scylla, daughter of Nisus king of Megara, when her father was besieged by the Cretans, fell in love with Minos their king, plucked out the golden hair of life from her father's head, and so the city fell to Minos. The latter then drowned the impious daughter: or she drowned herself, according to another version. See *G.* I. 404. Vergil, like other poets, blends this story with that of *Scylla* daughter of Phorkys, who became a sea monster, girt with barking dogs, and devoured many of the sailors of Odysseus when they passed through the straits (Messina) where she was.

75. 'Her fair loins girt with barking monsters': for construction of acc. see I. 54.

76. *Dulichias*, from Dulichium, an island near Ithaca, subject to Ulysses.

78. Ovid's story is as follows: Tereus wedded to Procne loved also her sister Philomela, did her violence, and cut out her tongue to ensure silence. Philomela embroidered the story of her wrongs and sent the tapestry to Procne. Between them they revenged the injury by slaying Tereus' son Itys and serving him up at a feast. When he discovered it, he tried to slay them, but all three were changed into birds, Philomela a nightingale, Procne a swallow, Tereus a hoopoe.

83. *Eurotas*, the river of Sparta, where lived Hyacinthus, the beautiful youth beloved by Apollo.

85. *referri:* a variety, instead of putting it active as would be natural.

86. *invito:* the idea is that Heaven itself was loth that the day should end, and so there should be no more of such sweet song.

ECLOGUE VII.

This is one of the Theocritean imitations, and apparently has no reference to contemporary events,—to friends, to praise or blame of other poets, nor to any personal or public matter,—like many of the other eclogues. In both style and matter therefore it belongs to the early period.

Meliboeus the shepherd relates a story of a singing match between Corydon and Thyrsis, in which the judge Daphnis gave the palm to Corydon.

[1—20. Daphnis sat under an ilex, Corydon and Thyrsis met there. I chanced to come seeking a goat: Daphnis called me. I left my charge to hear the match.]

1. *arguta.* The verb *arguo* (from arg—'bright', *argentum*, *argilla*, ἀργός, &c.) means 'to make clear': the part. *argutus* means properly 'clear' 'bright': hence 'loud', 'shrill', 'keen', 'quick', a favourite word of Vergil, used of sounds, *movement*, and even *smells*.

Here it means 'rustling': the word suggesting not so much the *loudness* as the *high-pitched* sound, so to speak: the *shivering hissing* sound of stiff leaves with the wind blowing through them.

4. *Arcades* (Greek form), from Arcadia, in Peloponnese, the typical shepherd country, the home of the Pan-worship.

The scene of this Eclogue is fancy-land: we have Sicilian shepherd life, and Sicilian summer and trees, Arcadian singers, and the Lombard river Mincio, all together.

5. This line is best taken without stop, 'ready to sing and answer in rivalry (*pares*).' Otherwise the antithesis is between *pares* and *parati*, which is too much of a stiff conceit, 'equal in song, and ready to reply'.

7. *vir*, 'the lord': a playful touch. In *deerraverat* deer- is one syllable; a similar contraction in deest, deinde, deerunt.

11. *potum*, supine, 'to drink': really of course old acc. of verbal substantive.

12. The river, the grassy bank, the soft reeds, the oak tree, the swarming bees—are a refreshing touch of real description of home scenery amid the literary reminiscences. Vergil's father is traditionally reported to have kept bees: and as the fourth *Georgic*, and similes in the *Aeneid* shew, Vergil always took great interest in them.

14. *quid facerem?* past delib., 'what was I to do?'

Alcippe and *Phyllis*, shepherd girls: 'I had no girl to help me' like other shepherds.

16. *Corydon cum Thyrside* is a natural sort of apposition, common to all languages.

18—19. 'With song and reply they began the strife: song and reply 'twas the Muses' pleasure to recall'.

meminisse: a reference to the Greek tradition of the Muses as *daughters of Memory*.

[21—28. *Cor.* Nymphs of Helicon, grant me to rival Codrus the sweet poet: or I will hang up my pipe. *Thyrs.* Shepherds, crown me,

that Codrus may envy. Or if he tries to harm me with praise, bind my brow with foxglove as a charm.]

21. *Libethrus*, a cave and spring on Helicon.

23. Note *it* of *facit* long before a vowel : the stress of the foot and the pause help it.

24. The useless pipe was to be hung up on the tree: a common and natural idea, to hang up (often to some god) what was no longer to be used. K. well illustrates with the boy's boss, the girl's doll, the beauty's mirror, the sailor his seaman's clothes—all of which we find mentioned as offered up thus. Also the boy's long hair, when he grew up, was offered to a god.

27. 'To praise beyond what was right' (*placitum*, i.e. *dis*) was a certain way of moving the displeasure and envy of the powers against the man so praised: 'to bind the brow with foxglove' is a charm evidently against this danger.

[29—36. *Cor.* Micon offers this boar's head to Diana: and vows a marble statue if his luck be lasting. *Th.* We offer bowl and cakes yearly to Priapus: if our flocks are fertile, for marble statue he shall have one of gold.]

29—30. Corydon assumes the part of a hunter Micon, who offers spoils of his successful hunting to Diana (goddess of hunting, born in Delos, hence *Delia*). The verb 'offers' is omitted, as regularly in votive inscriptions ; so *Aen.* III. 288, *Aeneas haec de Danais victoribus arma.*

31. *hoc*, 'this luck' in hunting.

32. *stare* is regularly used of a god or man whose statue is set up.

cothurno (Greek word), buskin or high boot, which Diana the huntress wore.

33. *sinum*, 'bowl'.

Priapus the god of fertility, worshipped especially as protector of gardens: apparently he had milk and cakes offered him.

36. 'if the lambing fills the flock': artificial way of saying 'if the lambs are plentiful'.

[37—44. *Cor.* Galatea, sweeter and fairer than anything, come to me at sunset. *Thyr.* May I be bitterer and more worthless than anything, if I do not pine for my love.]

37. *Nerine*, Greek form, as usual, for 'daughter of *Nereus*', the usual form being *Nereis.*

Galatea, the sea nymph, beloved of Acis the Sicilian shepherd, whom the giant Polyphemus for jealousy slew. The story is referred to more than once by Theocritus, and here Vergil, who plays with these pastoral names as he pleases, makes Corydon the lover.

38. *alba:* we have 'pale ivy' III. 39.

40. *venito:* this form as usual with fut. *repetent.*

41. 'Sardinian herbs': proverbial for bitterness: it was supposed to be a species of ranunculus or crowsfoot with a poisonous and bitter juice.

42. *rusco*, 'broom'. *proiecta* 'cast up', and left to lie.

43. The day is long, because he wants to meet his love.

44. *si quis pudor*, 'if you have any shame' : a half playful touch : he speaks to the steers as if they were consciously keeping him waiting.

[45—60. *Cor.* Shade and springs and grass, how sweet in summer!

Thyr. Hearth and torch and home, how sweet in winter! *Cor.* There are chesnuts and fruit: but if Alexis be not there all would be desert. *Thyr.* All is parched, but if she comes, all will bloom again.]

45. In this beautiful line 'softer than sleep' is a literal translation of Theocritus, tho' he applies it to a fleece.

47. *solstitium*, properly 'midsummer' (when the sun stands still, i.e. gets no higher at noon), often used for the 'heat' of summer.

49. *pingues*, 'rich', often used of pitch, turpentine, gum, and other oozy juices.

52. *numerum*, 'the multitude' of a flock.

53. Now he imagines the autumn fruit season.

Note the double hiatus and Greek rhythm.

56. 'even' the rivers: the drying of the rivers being the last and worst of the drought.

58. *Liber* is an old Latin deity, protector of the vine: afterwards identified with Bacchus the Greek god of the vine.

The line is an ornate way of saying 'the vine leaves shrivel'.

60. A reference to the old idea of the Sky (here Iuppiter) descending in rain on his bride the earth, and making her fruitful: a memory perhaps of Lucr. I. 250...'imbres ubi eos pater aether In gremium matris terrai praecipitavit'. The simile is worked out *Georgic* II. 325.

imbri: old form of abl. Lucr. has a great many—*colli orbi pelli navi igni mucroni* &c., both from stems in —*i* and —*e*.

[61—end. *Cor.* The gods have each their loved trees: but none shall beat the hazel loved of Phyllis. *Thyr.* The trees have each their home which they adorn: but Lycidas is fairer. *M.* Thyrsis is vanquished.]

61. *Hercules*, son of Jove and Alcmena, often called *Alcides* from Alcaeus father of Alcmena's husband Amphitryon. The tale is that he wreathed himself with poplar when he visited the world below.

Iaccho, VI. 15.

70. 'From that time Corydon is Corydon with us': a more artificial way of expressing it than that of Theocritus, whom V. is imitating, 'From that time with the shepherds Daphnis was first' (VIII. 92).

ECLOGUE VIII.

The eighth Eclogue is mainly an imitation of two of Theocritus' Idylls. The subject is the songs of two shepherds: Damon singing of the despair and intended death of a scorned and jealous lover, and Alphesiboeus of the charms used by a deserted maiden to bring back her faithless Daphnis. They are both dramatic: that is, the singer uses the first person, as though he were the rejected lover or the betrayed girl.

The Eclogue is addressed to Polio, as he was returning triumphant from his campaign against the Illyrian tribe Parthini; and is perhaps (see above, Introduction, p. 12) originally the last piece of the collection.

[1—5. We will tell of the pastoral songs of Damon and Alphesiboeus which held spellbound cattle, lynxes, streams.]

2. Just as (I. 39) the springs and trees regret Tityrus' absence, so

by a similar exaggeration here the cattle, wild animals and streams are spellbound by the shepherds' songs.

4. *requierunt flumina cursus.* The acc. *cursus* is best taken after *requierunt*, used transitively here. So Servius takes it, quoting a line from Calvus (orator and poet, 12 years older than Vergil): *sol meminit requiescere cursus.* So *Ciris* 283, *requiescunt flumina cursus.* Prop. II. 22, *geminas requieverat Arctos.*

[6—13. Dedication. Whether thou art passing Timavus or coasting Illyricum—when shall I sing thy deeds? or praise thy poems? With thee I began, and I will end. Take these songs, written at thy bidding.]

6. *Timavus* was a little river above Trieste, at the head of the Adriatic, issuing where there are caverns in the rocky coast, *Aen.* I. 244.

superas, 'art passing'.

The poet means wherever you are on your return (from the campaign against the Parthini, a tribe of Illyricum near Dyrrhachium, whom Polio defeated B. C. 39), whether coasting near Trieste or further south.

10. The *cothurnus* or 'buskin' was the shoe worn in tragedies, and is often used as the emblem of tragedy. So Horace says of Polio (*Od.* II. i. 10) that when he has finished his history he will 'return to his high calling with the Attic buskin'. See *Ecl.* III. 84.

11. *desinet*, 'it shall end', i.e. my song. Polio will always be his patron and his theme.

13. *victrices laurus* point to the date, when Polio had just won his victory over the Parthini but not yet returned.

The *ivy* (VII. 25) was the pastoral poet's wreath.

[14—36. Damon began. 'Rise Lucifer, while I a deserted lover make my last song, and plaint to the gods. Maenalus ever hears the shepherd-songs. Mopsus weds my love Nysa: then let horses and griffins unite, hounds and does associate. Eve approaches: Mopsus, play the bridegroom. You are a worthy mate, Nysa; you also despise my shaggy locks, and impiously break your vows!]

15. *cum* refers simply relatively to *noctis umbra:* the 'when' required in English after 'scarce had departed' is omitted in the Latin, as often is the case.

16. *olivae*, 'olive staff': the olive *tree* is not *teres* at all, but very rough.

18. *coniugis*, 'my love'.

19. He has 'not profited by the gods' witness' because Nysa his love has broken her oaths which he (or she) called the gods to witness.

21. The refrain is imitated from Theocr. I. 66.

Maenalios, 'Arcadian' (see VII. 3), from Maenalus a mountain of Arcadia.

24. *Pana:* Greek acc.

26. *Mopsus* is the rival, of course another shepherd: such an unequal match he compares to the most unnatural unions.

27. *gryphes* (Greek word) 'griffins', fabulous animal with four legs, wings and claws, spoken of by Herodotus.

28. *ad pocula*, 'to drink'.

30—31. The 'torches' were the regular accompaniment of the marriage procession and feast: and the 'nuts' it was usual for the bridegroom to fling: *da nuces pueris* recurs in Catullus' bridal song (LXI. 128).

31. *deserit Hesperus Oetam*, 'the evening star is leaving Oeta', i.e. is rising over Oeta (mountain in Thessaly), and so the night is advancing.

tibi is ethic dat.

33. *digno:* here he becomes bitter. The coquette had scorned his shaggy and rustic appearance.

36. i.e. she had braved the gods by breaking her oath, as though they were regardless of crime.

[37—62. I loved you when we were boy and girl—Now I know what love is, hard and cruel: he taught the mother to slay her children: now let all go awry, fierce become timid, barren trees fruitful, the mean vie with the great—I will end my sorrows by a leap into the sea.]

38—41. These four lovely lines, praised by Voltaire and Macaulay (see Introd. p. 18), are suggested by Theocritus (XI. 25): 'I loved you, dear, when first you came with my mother to gather hyacinths from the mountain, and I shewed you the way': but it is noticeable that the tender and pathetic touch *parvam*, and *iam fragiles poteram* &c. is Vergil's addition.

42. *ut vidi, ut perii*, from Theocr. *ὡς ἴδον ὡς ἐμάνην*, which again is from Homeric expressions, *ὡς ἥψατο γούνων ὥς ἔχετ'* (*Iliad* I. 512), *ὡς ἴδεν ὥς μιν ἔρως...ἀμφεκάλυψεν.* The Greek expressions probably are simply 'As I saw, so I loved', vivid way of saying 'to see was to love'. Vergil probably mistakes the *ὡς*, and means 'how I saw! how I loved!' [Others less well take the first *ut* 'when', the last two 'how'.]

malus error, 'cruel folly'.

45. *Tmaros*, mountain in Epirus. *Rhodope*, VI. 30. *Garamantes*, an African tribe south of the great Syrtes. The idea is, 'Love is born in the wildest country, or among the remotest savages.' So Dido (*Aen.* IV. 366) *duris genuit te cautibus horrens Caucasus...*

48. *matrem* is Medea, who, after saving Iason and going off with him as his bride, when he turned faithless and loved another, and proposed to put Medea away, revenged herself by slaying his and her children.

49—51. Note the artificial prettiness with which he harps on the idea.

53—58. These wishes are closely imitated from Theocritus I. 132, see Appendix. The idea of both is simple enough: if I am to suffer such undeserved misery, let everything else be turned upside down.

53. *ultro*, lit. 'further': favourite word of Vergil, of any act *beyond* what might be expected: e.g. *ultro* compellat, affatur, increpat, of being *the first to speak: ultro* occurro, venio, peto, of coming *uncalled: ultro* offerre, dare, of offering *unasked.* Here we may translate 'even': the wolves not only don't devour, they *even* flee.

55. 'let the tamarisk sweat amber-ooze from its bark'. The amber was supposed to be a hard gum from alder or poplar (it is really fossil turpentine). So Ov. *Met.* II. 364 of the sisters of Phaethon turned trees says, 'They wept, and the drops harden in the sun to amber'. See note on IV. 30.

electra, a cognate or internal acc. see *Ecl.* IV. 30.

57. i.e. let him become Orpheus on land, and Arion in the sea. *Arion* the singer, friend of Periander of Corinth, sailing from Sicily home with treasure, learned that the sailors meant to murder him for his wealth. He asked leave to play a last tune. The dolphins gathered round the boat to hear, and when he leapt into the sea, one took him on its back and bore him safe to Taenarus.

59. This is one of Vergil's blunders. Theocritus said (I. 134) *πάντα δ' ἔναλλα γένοιτο*, 'let everything be upside down'. Vergil evidently read it as though it were *ἐνάλια*. He means 'let the whole earth become mid sea': the climax of the upturning of things.

61. *hoc munus*, his life which he offers up for love of her.

[63—85. *Alphesiboeus* replies with the witch song: bring water and herbs, charms will fetch Daphnis here. Charms can do anything, draw the moon, change men, kill snakes. I wind three threads of three colours and draw the image three times round. Amaryllis, plait the three colours. As the clay hardens and wax melts in fire, so may he.]

64. *non omnia possumus omnes*, 'we cannot all do all things': a proverb naturally applied when a man asks help, as here. The *Pierides* or Muses are asked to aid him in singing the incantation song of the girl.

65. The maiden stands by the altar and speaks to Amaryllis her comrade and helper.

66. *adoleo*, 'to burn': a curious word. Properly 'to increase', so 'to honour' gods by offerings, next 'to offer', and even as here 'to burn': e.g. 'honour' *penates flammis Aen.* I. 704: 'offer' *iussos honores* III. 547: 'to light', *ad. altaria taedis* VII. 71.

verbenas (our 'vervain') seems to be used in a wider sense for 'herbs' for magic.

mascula, the best and finest frankincense was called 'male'.

67. *sacris*, subst., 'rites'.

68. *carmina*, in special sense of 'incantations', magic songs, charms.

70. Ovid of the witch Mycale says (*Met.* XII. 263) 'she had often drawn down the horned moon with song'.

71. Circe in the *Odyssey* charmed wild beasts tame, and changed the comrades of Ulysses to swine.

Note form *Ulixi* from *Ulixes*. So *Achilli*, *G.* III. 91.

72. So the witch Medea in Ovid (*Met.* VII. 203) says: 'I break the viper's jaws with charm and chant'.

74. *terna*, prob. simply 'three', as line 78 and often in poetry.

77. Probably spurious: as without it the songs are of equal length.

81. The clay and the wax are perhaps two images, as such charms were common in magic. But in the Theocr. which V. imitates, the witch throws in a lump of wax (II. 28).

82. Note *eodem* two syllables (*synizesis*): so *Aen.* X. 487 *una eademque via.*

83. *fragilis*, 'crackling', a rare meaning: so Lucr. VI. 112, *frag. sonitus.* Prop. 4, 7, 12 *frag. manus.*

84. *in Daphnide*, 'on Daphnis': whether literally on the image, or figuratively.

[85—end. May Daphnis be consumed by love like that of the heifer for the steer. These relics he left me; I bury them; they will bring him. These charms are potent to change a man to a wolf, to raise ghosts, to charm crops off the field. Throw ashes behind you, Amaryllis—So the fire shoots up. A good omen! he comes.]

89. *perdita*, 'love-lorn'.

decedere nocti, 'retire before the night' i.e. go home at night fall.

94. *debent Daphnim*, lit. 'owe me Daphnis' i.e. must bring him, are bound to bring him.

96--7. Colchis, on the extreme east of the country known as Pontus (lying along S. and E. side of the Euxine), was the home of the princess Medea, famous for her powers in magic. The potent herbs and poisons are therefore said to be 'culled in Pontus'. Moeris is clearly a skilled magician.

97. *plurima*, predicative, 'in plenty'.

98. To turn into a wolf, to summon ghosts, and to bewitch crops from one field to another, were included, according to old beliefs, in the powers of magicians. (Lycaon's story from Ovid *Met.* I. which some refer to, was different: he was changed to a wolf as a punishment for impiety.) There was a law of the XII Tables against bewitching crops away (*excantare fruges*).

102. *rivo fluenti*, dat. 'into the stream': common poetic use of the recipient dat. where in prose we should have *ad* or *in* with accus. So *proiecit fluvio*, *Orco demittere*, *truncumque reliquit harenae*, &c. It is perhaps due to the personifying instinct of poetry.

103. The throwing ashes over your head without looking back is like many other charms. The idea is that the ashes are to be carried off, and the supernatural powers are to work unwatched. So in offerings to the Furies, Sophocles, *O. C.* 490, the rule is 'depart and look not behind'. When Deucalion made anew the human race he threw stones over his head and looked not behind. So Odysseus cast the magic scarf which had saved him from the sea 'behind him into the sea, and looked not back' (*Odyss.* V. 349).

108. *Hylax* (Greek word, 'Barker') is of course the dog.

nescio quid certe est, 'certainly there is something'.

109. *quĭ ămant:* Greek license of shortening (instead of eliding) a long vowel before another. So Vergil elsewhere has *tĕ ămice.*

110. *parcite:* poetic diction for 'cease'; just as it is often used with inf. in poetry.

ECLOGUE IX.

The ninth Eclogue concerns the same subject as the first, the confiscation of Vergil's farm near Mantua for the soldiers of Antony and Octavianus. The circumstances are fully explained in the Introduction (p. 9).

The Eclogue is Theocritean, and dramatic in character. Moeris a farm servant of Menalcas (who is here in the background, but represents the poet himself as before) is carrying kids to town for the new owner, when he is stopped by a neighbour. To him he pours out his complaints. Lycidas the neighbour says he understood Menalcas had saved the farm by his songs. 'It was so said' replies Moeris, 'but what are songs among soldiers?' They then fall to talking about Menalcas, and quote fragments of his songs. Moeris gives a song to Varus, to Galatea, to Daphnis, then apologises for his lost voice. At last they resolve to wait for Menalcas himself.

[1—16. *Lyc.* Whither away Moeris? *Moer.* It has come to this, a stranger turns us out of our land. I am taking these kids to him. *Lyc.* I had heard the whole estate—from hills to river—had been saved by Menalcas' poetry. *Moer.* It was so said: but poetry is not of much power among rude soldiers: nay, had not omens warned me to desist from the strife, neither master nor man would have escaped.]

1. *pedes:* the verb 'carry you' is easily understood, especially with *ducit* following.

2. *pervenimus...ut*, lit. 'we have come [to such a point] that': i.e. 'it has come to this, that we see &c.'; 'we have lived to see'. *vivi* heightens the wrong: it is bad enough for land to pass to a stranger by death.

6. *quod nec vertat bene*, 'plague upon him', lit. 'may it not prosper!'

nec, generally explained as an archaism: it was anciently used as a simple negative=*non: nec-opinus*, *nec obediens* (Cic.), *nec recte dicere* [=*maledicere*], Plaut. It also occurs in the XII Tables with the verb *to be*.

mittimus, 'we are taking': he as the farm slave is driving the goats to the town (Mantua) where the soldier (owner or claimant) lives.

7—10. This precise and interesting description looks as if it was the real picture of Vergil's farm: if so, it must have been some little way from Mantua northward. But the exact position of Andes is not known.

10. Menalcas as before is obviously meant for the poet. Doubtless what recommended the youthful poet to Varus, Gallus, and Polio was in the first instance his talent already recognized.

13. *Chaoniae*, 'of Dodona', ancient Greek sanctuary in *Chaonia* part of Epirus.

14. *incidere*, 'to cut short', obviously by retiring from the combat. The soldier has the farm allotted to him: the owner at first resists, expecting to prevail by aid of his friends, but the brute force of the soldier is too strong for him, and he gives way before personal danger.

15. The raven on the left confirmed a man in the course he was thinking of adopting: a sinistra cornix *facit ratum* is Cicero's phrase (*Div.* I. 39), and the ravens on the left *consuadent* in Plautus (*Asin.* II. i. 12). So Moeris must have determined to give way before he heard his raven.

16. *viveret*, 'would be alive' *now*: the imperfect regularly used of conditional clauses referring to present time, because being settled they are treated as past. So in this case we often use the past form, 'I should not now have been alive'. See 19.

[17—29. *Lyc.* Was Menalcas in such danger? alas! who would there be to sing if we had lost him—like that song of his I overheard you sing, about Tityrus and the goats? *Moer.* Ay, or the song he made for Varus, about Mantua.]

17. i.e. 'can any one be guilty of that?'

19. *caneret*, i.e. 'who would there be to sing?'

These lines refer to the fifth *Eclogue*, where (v. 20) the Nymphs bewail Daphnis and (v. 40) the shepherds are bidden 'scatter leaves on the ground and curtain the springs with shade'. (In *Ecl.* 5 the songs are both sung by Mopsus: but in this pastoral life they sing freely each other's songs: and Vergil himself is the poet meant in either case.)

21. *sublegi*, 'to gather up secretly', and used by Plautus (*Mil.* IV. ii. 98) with *sermonem* for 'to overhear': so here.

23. *dum redeo: dum* 'until' sometimes used with pres. ind. '*ego hic dum exis*, *te opperiar*, Pl. *Most.* 683: *delibera hoc dum redeo* Ter. *Ad.* II. i. 42: *tu hic nos dum eximus opperibere*, Ter. *Haut.* 833.

A somewhat similar use of the present is found with *antequam*: antequam de accusatione *dico*, de accusatorum spe pauca dicam (Cic. *Deiot.* 2).

24. *inter agendum*, 'while driving'.

26. For Varus see Introduction to *Ecl.* 6. The poet is clearly hoping for help from Varus to save the Mantuan property from the confiscations.

28. *vae...nimium vicina Cremonae* because Cremona's lands were first seized, then, as they proved insufficient, Mantua's (or some of them) were added.

29. *cycni:* V. again speaks of the swans of the Mincio, 'snow-white swans fed by the grassy stream', *Georg.* II. 199.

[30—55. *Lyc.* By all you hold desirable, sing. I too have songs, but I am not among the better poets—only a goose among swans. *Moer.* I try to recall the song—'Hither Galatea, all the flowers and trees invite you'. *Lyc.* What of that other song? *Moer.* 'Daphnis why look up? see the star of Caesar!' Alas how memory fails! when a boy I could sing all day! my voice is going. But Menalcas will sing it all to you.]

30. *sic* &c. A common formula for entreaty was to couple thus a good wish with the prayer: '*So* may your bees and cows prosper, *sing me* the song'. Similarly X. 4, *Sic tibi*...Doris amara...non intermisceat undas, *Incipe.* Hor. *Od.* I. iii. 1, *Sic te* Diva potens Cypri...regat,... navis...*reddas* incolumem, precor.

Cyrneas, 'Corsican', Κύρνος being the Greek name for the island.

Corsican honey was bad, and yews were bad for bees (*Georg.* II. 257): so the poet naturally calls yew trees 'Corsican', to suggest the badness of the honey which will result.

33. *Pierides*, above, VIII. 64.

35. *Varius*, a poet coupled with Vergil by Horace who speaks of them as 'Earth's purest spirits, best beloved by me' (*Sat.* I. v. 40): and says of Varius that 'he wrote epics with more spirit than any one' (*ib.* I. x. 44). He edited the *Aeneid* (with Tucca) by Augustus' orders after Vergil's death.

C. Helvius Cinna, a poet and friend of Catullus, who was murdered B.C. 44 by the angry mob in mistake for Cinna, the friend of the conspirators. He occurs in Shakespeare's Julius Caesar as 'Cinna a poet'.

36. 'but to cackle, a very goose, among melodious swans': a satirical reference to a certain poet Anser, a friend of Antony the triumvir, mentioned by Ovid (*Tr.* II. 435) as one of a long list of love-poets, and by Propertius (3, 32, 84) who says 'the swan is not silenced by the unlearned song of the goose'.

37. *id ago*, 'that is what I am trying'.

38. *si valeam*, 'if perchance I might', 'in hopes I might'.

40. *purpureum*, 'bright': used by poets of swans, light, eyes, love, and even snow.

43. *feriant sine*, 'let them strike': construction like *velim venias*, *hortantur petamus*, *oro permittas*, &c. where the subj. is jussive and made to depend on the principal verb. Even in prose it is not uncommon (though the const. with *ut* is commoner): but in poetry it is almost universal.

44. *quid*, *quae*, i.e. 'what of those which...?'

45. *numeros memini, si verba tenerem*, 'I remember the tune, if only I knew the words': an elliptical conditional sentence, of a kind common in all languages: the full expression would be, 'I remember the tune, *and I should know it all*, or *and I could have sung it*, if I only had not forgotten the words'.

tenerem, 'if I now knew' [*not* 'if I could get the words' as C.]: i.e. it is a *present* conditional, not a *future one*.

47. *Dionaei*. Dione in Homer (*Il.* V. 370) is the mother of Aphrodite or Venus, who is called *Dionaea*, *Aen.* III. 19: Venus being the mother of Aeneas and so the ancestress of the Iulii, Caesar (Iulius) is called *Dionaeus*. [The name is originally a fem. form of Di- or Zeus, and etymologically is the same as *Iuno*.]

astrum. During the festival of Venus, celebrated by Octavius after the murder of Iulius Caesar, there appeared a brilliant comet, visible for seven days. This was hailed by Octavius and the people as 'the star of Iulius', a sign he was now a god: and a statue was put up (in Venus' temple) to the new god, with a golden star on its head. This constantly appears on gems and coins of the time, and is referred to by the poets: *Iulium sidus*, Hor. *Od.* I. xii. 46: Ov. *Met.* XV. 847 tells the whole tale in a fanciful way.

48—49. *gauderent* and *duceret* are final subj. after *quo*: 'a star to make the crops glad with grain' &c.

duceret expresses the gradual process of 'drawing' or contracting, the colour, 'and the grape take a deeper hue...'

50. *poma*, 'fruit' of all kinds, apples, cherries, nuts, figs, dates, and here pears.

51. *fert*, 'carries away'.

52. *cantando condere soles:* bold and striking expression for 'sing the long day thro' till sunset'. It is literally 'I buried the long days with song'. The expression is Lucretian, *vivendo condere saecla* (III. 1090), and Horace imitates it (*Od.* IV. v. 29).

condere: present, according to the idiom of *memini* when it is a personal memory of something done or witnessed by oneself.

53. *oblita:* passive: so we find passive use (side by side with regular deponent use) of *comitatus*, *expertus*, *confessus*, *effatus*, *imitatus*, *mentitus*, *emensus*, *remensus*, *exorsus*, *partitus*, *veneratus*, &c.

54. *lupi* &c. If the wolf saw you before you saw the wolf, the belief was that you were struck dumb. So at the drinking party in Theocr. (XIV. 22) when the girl would not mention the name of her toast they say to her 'won't you speak? a wolf has seen you!'

55. *satis saepe* goes together, 'often enough'.

[56—end. *Lyc.* Excuses increase my desire. All is still now—we are half way, let us stop and sing: or if you fear rain, let us sing as we go. *Moeris.* Wait till Menalcas comes back.]

56. *causando*, 'by your excuses'.

in longum ducis, 'you put off': it is a case of hope deferred.

57. *aequor* is Theocritean imitation (see Appendix), 'the sea': Vergil mixes the Lombard and the Sicilian, the real and the 'literary', scenery again and again. *tibi* ethic dat.

58. 'the breath of the breezy murmur': a pretty artificial inversion for the murmuring breeze, the *sound* being personified instead of the *force.*

59. *hinc adeo*, 'just here' is half way: the Latin idiom is to say *hence* for *here*, looking at what remains to do.

adeo regularly emphasises demonstratives, pronouns, numbers, &c. *Tuque adeo*, *illum adeo*, *tres adeo*, &c.

60. *Bianor.* Servius says that Vergil means Oenus the founder of Mantua: but there is no need of this allegorical interpretation: Vergil is simply imitating Theoc. who speaks of 'the tomb of Brasilas' as a land mark.

61. For the need of 'stripping' the leaves see *Georg.* II. 400.

62. *tamen*, 'still', in spite of the delay.

65. *fasce*, 'burden', the kids he was carrying, lines 6 and 62.

66. *puer et.* Vergil uses a great many short syllables long (in the stress of the foot), mostly in imitation of older poets, who wrote when the syllables *were* long: e.g. he makes *amor*, *pavor*, *clamor*, *genitor*, *labor*, *soror* &c. long. But also we have *illegitimate* lengthenings like *ebur*, *puer*, *super.*

67. *ipse*, Menalcas.

ECLOGUE X.

The date and the literary character of this poem have been sufficiently discussed above, Introduction, pages 11, 12, 18.

The poem is a pastoral exaggeration or idealisation, having for its subject a love-romance of Cornelius Gallus, the poet and soldier, friend of Vergil, of whom an account is given above, note on VI. 64. The girl whom he loved was according to Servius a certain slave Cytheris, who had been set free by her master Volumnius: and Gallus had written elegies to her under the name of Lycoris.

Vergil supposes Gallus, under the usual disguise of the conventional pastoral, as a shepherd friend; he is dying on the mountains of Arcadia for love of Lycoris. The poet, also a shepherd, while his goats browse, breaks out into song over his friend's fate. He calls on the Nymphs: he describes the mountains and trees and animals, and Menalcas the poet, coming to sympathise: even Apollo, Silvanus and Pan come too. Gallus replies to them, that he would fain have remained a shepherd with them: but a mad desire has made him a soldier, and the girl he loved has left him for another, and gone to the Alps. He will sing pastorals: he will carve his love's name on the tree: he will hunt with the Nymphs—all in vain, it will not cure his love! The poet ends with an address to the Muses, and takes his farewell, for the evening is come.

On the unreality of all this we have spoken above, Introd. p. 18.

The soldier Gallus peeps through the thin shepherd disguise even in the poem itself. But the faults of this kind of poetry are partly due to the conventional limits within which Vergil was working, and partly to his youth. In spite of all, the poem is full of a strange and fascinating beauty: and through the artificiality we feel a poetic genius, a deep love of nature, and the strong and imaginative affection which Vergil felt for his friend.

It is needless to remark that, from such a fancy picture as this, it is impossible to infer any historical facts about Gallus and his unhappy love. It is indeed possible that Gallus was engaged at this time on service in Italy, and that Cytheris had gone to Gaul, as 44—7 seems to indicate. But it is to the last degree unlikely that the active and gifted soldier would be seriously perturbed by the caprices of a Greek dancing girl: and the fact (if we assume it on Servius' authority to be a fact), that he had written four books of elegies on her, does not make it less unlikely. That the poet should use an exaggerated and possibly even largely invented romance, connected with the name of his most intimate friend, as the vehicle for some beautiful and sincerely felt love-poetry and nature-descriptions, will not surprise anyone familiar with the history of literature.

[1—8. Arethusa, grant me this last song, for Gallus. So may'st thou pass beneath the sea untouched by the bitter water. Let me sing to the words of Gallus while my goats feed.]

1. *Arethusa*, a sea nymph, loved by the river-god Alpheus (at

Olympia in Elis), fled from his pursuit. She changed into a stream and flowed under the sea, emerging again as a spring in Ortygia, a little island in the harbour of Syracuse. She naturally belongs to the powers invoked by Sicilian poetry.

2. For *Gallus* and *Lycoris* see Introduction to the Eclogue, above.

4. *sic tibi...incipe.* See IX. 30.

Sicanos. Vergil identifies *Sicani* or *Siculi* and uses both names indifferently for 'Sicilian'. According to Thuc. VI. 2, they were two different races of immigrants who came into the island at different times, the *Sicani* first, from Spain, the *Siculi* afterwards from Italy.

5. *Doris* is the wife of Nereus, the seagod, and here stands for the seawater personified: cf. the similar use of Thetis, Bacchus, Ceres.

6. *sollicitos*, 'troublous'.

7. *simae*, Greek word σιμός, 'flat-nosed'.

8. *respondent*, 'reecho'.

[9—30. Where were ye, Nymphs, when Gallus lay dying? Not by Parnasus, nor Pindus, nor Aganippe. Trees bewailed him, and mountains: the sheep, the herdsmen: Apollo, Silvanus, Pan, all bid him cheer, and forget his love.]

9. This passage is imitated from Theocritus I. 66, 69.

10. *peribat*, indic. as *cum* is purely relative: this is the common usage when the *cum*-clause comes second.

indigno, used here and *Ecl.* VIII. 18: he seems to call the love 'unworthy' in both cases because it is wasted.

11. *Pindus*, great range of mountains between Thessaly and Epirus.

12. *Aganippe*, fount of Helicon, called 'Aonian' (*Aonie* Greek form of fem. adj. for Aonia) because that was the name of the district where Helicon lay; and it was all sacred to the Muses.

The Greek rhythm and hiatus go naturally with the Greek words. Vergil has artificialised here the passage he imitates. In Theocritus the singer asks the Nymphs where they were when Daphnis lay a dying.

'Were ye on Pindus or the vale of Peneios? for not by the river Anapus were ye, nor Aitna's steep, nor Acis' holy spring': which is intelligible as Daphnis is supposed to be dying in Sicily. But Vergil uses the names without any such justification.

15. *Maenalus* and *Lycaeus*, mountains of Arcadia.

16. *paenitet*, used in rather a strained sense. 'They do not scorn us, neither do thou scorn them...'.

18. *Adonis*, the ideal beautiful shepherd, the beloved of Aphrodite.

19. *upilio* [*ovi- pal-*, the last element prob. connected with pol-, col-, in αἰ-πολ-ος, βου-κολ-ος, col-ere, and Pales, the rustic goddess] 'the shepherd' an old, perhaps local, word.

20. 'Wet from the winter acorns' is interpreted by Wagn. (whom most edd. follow) somewhat prosaically as meaning that he comes from *steeping* acorns for fodder: but one fails to see how this would make him wet, and it is a poorer sense of *hiberna*.

It is much more likely to mean he comes wet from the winter oakwoods where he has been *gathering* acorns. The acorn-season with its late storms might be called winter.

23. 'Through snows and fierce camp-life has followed another lover': a little further on he speaks of her as seeing 'the Alps and frosts of the Rhine,'—which suggests Switzerland. The poet means she has gone off with some soldier to Gaul: and Servius tells us it was M. Antonius, who however as far we can trace was never in Gaul.

24. *Silvanus*, the Roman god of the forests. The 'woodland honours' on his brow are the chaplet: the fennel and lilies probably he carries in his hand, as (*G.* I. 20) he carries a young cypress tree.

25. *ferulas*, 'fennel': as the shoots were used for sticks, it often means simply a rod ('ferule').

27. *ebulum*, 'the dwarf elder'.

minium, 'vermilion', a mineral dark-red dye. They used to paint the statues of the rustic gods red.

30. *cytisus*, the shrubby clover, said by Columella (Spanish farmer, first century A.D., author of a comprehensive treatise on agriculture) to be most useful on a farm, as being good for all animals, goats, cattle, sheep, fowls, and birds.

[31—51. He replied: Yet you will sing of me: how happily then should I rest: would I had been one of you living a happy country life, with fair comrades and sweet scenes about me! Mad desire makes me a soldier, and my love has left me! Thou wilt see the Alps and the Rhine: may the frost not hurt thee! I will turn pastoral poet!]

31. *tamen*, 'in spite of all': the pathetic use, effective just because it leaves so much to be supplied, 'though I die of a mad love', 'though I reject your consolations', or something of the kind.

So: si quis mihi parvulus aula Luderet Aeneas qui te *tamen* ore referret, i.e. 'though I am deceived and abandoned', *Aen.* IV. 329: castra inimica petunt multis *tamen* ante futuri exitio, i.e. 'though going to their death' *Aen.* IX. 315.

34. *olim* (locative of *olle* old form of *ille*), properly 'at that time': hence can be used as here of future time, 'hereafter', 'one day', as well as in its ordinary sense of *past* time.

38. *furor*, i.e. 'love'.

39. A reminiscence of II. 18.

40. *iaceret*, 'would be lying': he is wishing, as the tense shews, for what is now impossible.

All the comm. notice the difficulty of willows and vines being mentioned together. The easiest solution is to put a comma at *salices*, and then it means 'among the willows, or beneath the vine', like the English 'over hill, over dale'.

43. *ipso tecum consumerer aevo*, 'with thee I should have wasted away by time alone (*ipso*)', i.e. 'lived, and died a natural painless death'.

44. He cannot mean that his mad love for Lycoris has kept him in Italy, for he goes on 'You are parted far from me' &c. Therefore we must take *amor* to mean 'mad desire of war', with *Martis*.

46. *tantum*, 'so dreadful a thing'.

50. *Chalcidico versu* refers to Euphorion, of Chalcis in Euboea, Greek poet and scholar, some of whose poems Gallus had translated. Vergil here therefore makes a graceful and complimentary allusion, when he makes him say 'I will take the poems I have written in

Euboean verse and turn them into Theocritean idylls': though the process would have been difficult.

51. The Sicilian shepherd is of course Theocritus.

[52—end. I will live a country life: and love, and hunt with Nymphs, —but all is vain: Nymphs, and song, and woods, I will have none of you! Tho' I go to the cold north or hot south, I shall not escape love!

Thus much I sang for Gallus, whom I love more daily! now let us arise and go: the evening falls.]

52. *certum est*, 'I have resolved': his mood varies, and he speaks here as if suddenly determined to try the rustic life.

spelaea: Greek word σπήλαια, 'caves'.

53. *pati*, 'to endure', used seldom so, without acc.

The 'loves' he cut on the tree would be Lycoris' name, or (like v. 13) a verse carved on the bark.

57. *Parthenios:* another word for 'Arcadian', Parthenios being a mountain in that region.

59. The *Parthian* archers were famous, and the *Cretan* arrows: *Cydonia* being a town of Crete in the N.W. coast.

These epithets are therefore here merely 'literary': see note on *Ecl.* I. 54.

60. Here there is a sudden and dramatic change: he sees it is all no use and returns to a sad despair.

61. *deus ille*, 'love'.

62. *Hamadryades* like *Dryades* were (Greek) tree-nymphs, one of the numerous kinds of woodland deities.

63. *concedite*, 'away!'

65. *Hebrus* and *Sithonius*, Thracian names, the first a river, *Sithona* a town: Thrace being the typical (to a Greek) frosty northern region.

67. *moriens aret*, 'is parched to death'.

68. *versemus*, 'drive to and fro', describes the toil, under a tropical sun.

Cancri, the Crab, the fourth sign of the Zodiac, originally corresponding to the part of the heavens where the sun is in June: so put for the hot season, and as here for the *South* generally: so Ov. *Met.* IV. 625 *Ter gelidas Arctos, ter Cancri bracchia vidit.*

69. *Amor: Ecl.* I. 38.

70. *divae*, i.e. 'nymphs'.

72. *facietis maxima*, 'heighten its worth': the *haec* are the verses.

73. *in horas*, 'as the hours go on', 'from hour to hour': so *in dies, in annum, in spatia.*

75. *gravis...umbra:* a common superstition; Lucret. VI. 784 says 'the shade of many trees brings on headache': and Pliny (XVII. 89) ascribes this property to *walnut* and *juniper.*

APPENDIX.

IMITATIONS OF THEOCRITUS.

[The whole form and diction of the Eclogues is largely inspired by Theocritus, and the small points of imitation are immensely numerous. It is only proposed here to select the principal points, where a whole phrase or idea is taken from the Greek.]

VERGIL	THEOC.	
i. 75	i. 116	'Farewell! I your herdsman Daphnis shall no more haunt the forest.'
ii. 6–7	iii. 9, 18	'O maiden fair, but stony-hearted!...you will drive me to hang myself!'
— 9	vii. 22	'When even the lizard sleeps on the wall.'
— 13	vii. 139	'The dark crickets chirped busily.'
— 17	vii. 121	'Alas the flower of beauty fades.'
— 18	x. 29	'The violet is dark, and the lettered hyacinth: but yet they are plucked for the chaplet.'
— 20	xi. 34	'I feed 1000 sheep and drink the milk: my cheese fails not summer, autumn, nor winter &c.'
— 25	vi. 34	'I am not so foul...I looked but now into the calm sea....'
— 36	viii. 18–23	'I have a fair pipe of nine stops...I fitted it together...'
— 40	iii. 33	'I keep for you a white she goat with twins... the dark maiden begs for it...I will give it her, since you flout me.'
— 56	xx. 3	'She spake...Would you a herdsman kiss me?'
— 64	x. 31	'The she goat seeks the clover, the wolf the she goat.'
— 67	ii. 38	'All is hushed...my pain within is not hushed.'
— 69	xi. 72	'O Cyclops, Cyclops, where are thy wits flown?'
— 73	xi. 76	'You will find another fairer Galatea.'
iii. 1	iv. 1	'Tell me whose goats...Aegon's: he gave them me to feed.'

VERGIL	THEOC.	
iii. 3	iv. 13	'Wretched creatures, what a bad herdsman they have!'
— 14	v. 11	'Krokylus gave it me, and you fretted...'
— 25	v. 5	'What pipe? when did you get a pipe? does it not suffice you to whistle on a reed?'
— 28–32	viii. 6–15 i. 25	'Will you sing, and stake a prize...I a calf and you a lamb...? No, my father and mother are hard, and count the flock...I will give a goat to milk thrice; she has two kids and is milked into two pails.'
— 37	v. 104	'I have a pail of cypress wood, and a bowl the work of Praxiteles...'
— 43–47	i. 59	'Never yet has it touched my lip...'
— 45	i. 55	'Around the cup the lithe acanthus winds.'
— 50	viii. 25	'Who shall judge us?...shall we call a shepherd?'
— 57	ix. 1	'You begin, and let Menalcas follow.'
— 61	v. 80–2	'The muses love me...Apollo loves me dear.'
— 64–6	v. 88–90	'She pelts me with apples...he meets me and maddens me with love.'
— 68	v. 96	'I will give her a dove.'
— 70	iii. 10	'I bring you ten apples: I plucked them where you told me: to-morrow I will bring you more.'
— 80	viii. 57	'Winter is terrible to the trees, drought to the rivers,...love to a man.'
— 82	ix. 31	'Cricket to cricket is dear...song to me.'
— 89	v. 125	'Let rushes bear fruit.'
— 97	v. 146	'I will wash them all in the fount of Sybaris.'
— 99–101	iv. 15–20	'That heifer is bare bones...'
v. 1	viii. 4	'Both skilled to pipe, and both to sing.'
— 16	xii. 3	'As winter is sweeter than spring &c....'
— 27	i. 71	'The lynxes, the wolves howled for him, the lion from the jungle bewailed him.'
— 22	vii. 79	'Acorns deck the oak, apples the tree, the calf is the glory of the cow &c.'
— 42	xxiii. 43	'Heap a mound...write this inscription.'
— 43	i. 129	'I am Daphnis, keeper of kine.'
— 45	viii. 78	[Praise of the song.]
— 67	v. 53	'I will set a bowl of milk to the nymphs, and another of sweet oil.'
— 70	vii. 65	'I will draw wine from the bowl by the fireside.'
vii. 2	vi. 1	'Damoetas and Daphnis drove their flocks together.'
— 4	viii. 3	'Both fair, both young, both skilled &c.'
— 37	xi. 19	'Galatea, whiter than cheese, softer than a lamb, blither than a calf, sleeker than a young grape.'
— 45	viii. 37	'Rills and sweet grass...fatten my herd.'
— 55	viii. 41	'Everywhere spring and fields...where she goes... if she depart, shepherd and cows are parched.'

VERGIL	THEOC.	
vii. 70	viii. 92	'Thenceforth Daphnis with the shepherds was first.'
viii. 21	i. 64	'Begin, Muses, the shepherd's song.'
— 35	xi. 31 } iii. 8 }	'My brows are shaggy...my nose is flat, my chin long.'
— 38	xi. 25	[See notes on Verg. *Ecl.* viii. 37].
— 42	ii. 82	'I saw, I raved, my heart was smitten!'
— 44	iii. 15	'Now I know love...he was suckled by a lioness and reared in the thicket.'
— 53-7	i. 132-6	'Brambles bear violets, junipers narcissus...owls vie with nightingales.'
— 60	iii. 24	'I will strip and leap into the waves...'
— 61	xxiii. 20	'I bring my last gift, a rope to hang myself.'
— 65	ii. 2	'Crown the cup with wool.'
— 69	ii. 3	'To bring him home, my love who tarries.'
	ii. 17	'Draw the man to my house.'
— 74	ii. 43	'Thrice I pour the liquor and thrice I call.'
— 79	ii. 21	'Sprinkle and say ''tis Delphis' bones I sprinkle'.'
— 81	ii. 28	'As I melt this wax, so may Delphis melt with love.'
— 84	ii. 23	'Delphis has grieved me, for Delphis I burn the bay.'
— 92	ii. 53	'This fringe from his cloak Delphis lost, I pluck it and cast it in the fire.'
— 96	ii. 162	'I learnt the herbs from an Assyrian stranger.'
— 108	ii. 35	'The dogs howl in the city.'
ix. 22	iii. 1	[The song to Tityrus is a translation.]
— 32	vii. 37	'I am the Muses' clear voice...all call me poet... but I am not credulous, for not yet I surpass Sikelides nor Philetas in song, but am a frog vying with crickets.'
— 39	xi. 63	'Come forth Galatea: who would prefer to this the sea or waves?'
— 40	xi. 45	'There are laurels and soft cypresses &c.'
— 43	xi. 43	'Let the grey sea roar against the shore.'
— 54	xiv. 22	'Won't you speak? a wolf has seen you!'
— 57	ii. 38	'The sea is hushed, the winds are hushed!'
— 59	vii. 10	'Not yet were we midway, nor did we see the tomb of Phrasilas.'
x. 9	i. 66	'Where were ye nymphs when Daphnis died? on Pindus, or in Peneius' vale? not by the streams of Anapus...'
— 13	vii. 74	'The oaks bewailed him.'
— 16	i. 74	'Many kine and bulls, heifers and calves lamented him.'
— 18	i. 109	'Adonis too is fair, for he feeds sheep.'
— 19 sqq.	i. 77	'Hermes came first, and said, Daphnis what troubles thee?...shepherds and herdsmen came... all asked what ailed him. Priapus came and

Vergil	Theoc.	
		said, Daphnis why dost thou pine? the maiden speeds over all groves and fountains...'
x. 42	v. 33	'There the cool water flows, here grows the grass.'
— 65	vii. 112	'If you refuse...may you be in Edonian mountains in mid-winter by the river Hebrus, and in summer feed your flocks by furthest Aethiopia.'

[From Ribbeck.]

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